

# MUSICAL AMERICA

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## "AIDA" OPENS NEW CIVIC AUDITORIUM FOR LOS ANGELES

Vast Shrine Hall, Built at Cost of \$2,500,000, Provides One of Country's Largest Structures for Music—Theater of Impressive Beauty, With Biggest Stage in United States, Given Inauguration With Performance by San Carlo Opera Company—Acoustics Found Excellent

LOS ANGELES, Feb. 6.—Opera in the Southwest has been immeasurably enriched and stabilized with the erection of the new Shrine Civic Auditorium, which was dedicated to the service of opera on Jan. 31 with a special performance of "Aida," by the San Carlo Opera Company. Embodying the comforts of a modern audience room, with excellency of acoustics, unrestricted visibility in every part of the house, an immense stage and very large orchestra pit, the Shrine Auditorium possesses one further and distinctly civic value. It is built on a vast scale, holding 6500 commodious seats, including thousands of cheap-priced seats, for even star performances. At the same time, it is a theater of impressive beauty, architecturally and scenically, so planned as to convey the feeling of intimacy to an extent that super-dimensions are overcome.

For years past the old Shrine Audi-

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## TOSCANINI WILL RETURN AS GUEST

Italian Leader Again to Conduct  
N. Y. Philharmonic

Arturo Toscanini will return as guest next season to lead the same number of performances, as he did this winter, with the New York Philharmonic, during January and February, 1927. This announcement was made early this week by Clarence H. Mackay, president of the board of directors of the orchestra, just prior to Mr. Toscanini's sailing with his wife and daughter, on the Conte Rosso, on Wednesday of this week, to resume his duties at La Scala.

The noted leader was guest of honor at a reception tendered him by the players of the orchestra, following his final concert of the season in New York last Sunday. The musicians demonstrated their esteem by presenting Mr. Toscanini with a silver loving cup, inscribed.

Rumors to the effect that Mr. Toscanini would return next season, following the sensational success of his fourteen concerts this winter with the Philharmonic, have been widely current. A report that he would be in New York for a longer time as conductor of the orchestra was denied by Mr. Mackay, who said that, while efforts had been made to place him under contract, Mr. Toscanini felt that he had a moral obligation to remain in Milan.



AMELITA GALLI-CURCI

Photo by Strauss Peyton

Soprano of Concert and Operatic Fame, as "Rosina" in "The Barber of Seville." (See Page 35)

## WILKES-BARRE WINS GLEE CLUBS' CONTEST

COMPETING with some 400 singers in other clubs from the Northeastern States, the Concordia Society of Wilkes-Barre, Pa., won first place in the contest of the Associated Glee Clubs of America, held in the Metropolitan Auditorium on Feb. 6. The organization, led by Adolph Hanson, was given a score of 273 points out of a possible 300. Judgment was on the basis of interpretation, ensemble, pitch, tone and diction.

Second place was won by the Guido Chorus of Buffalo, N. Y., conducted by Seth Clark. Its score was 270 points. Other contestants who were among those making good showings were the Delta Upsilon Club, New York; the Orpheus Club, Newark, N. J.; the Glee Club of the Oranges, N. J.; the Mendelssohn Society, Kingston, N. Y., and the Montclair Glee Club, Montclair, N. J.

The judges of the contest were Walter Henry Hall, professor of church and choral music, Columbia University; Dr. Hollis Dann, director of the department of musical education, New York University, and H. O. Osgood. The prize number was Henschel's "Morning Hymn."

The contest was one of the events of the Associated Glee Clubs' meeting in New York. The latter included also a concert by twenty-five massed glee clubs, given in the Seventy-first Regiment Ar-

mory, an event reviewed elsewhere in this issue.

A morning legislative session, held in the Russell Sage Foundation Building, included the election of officers for the coming year. Clayton W. Old of New York was elected president, and Cleveland Watrus was re-elected treasurer. William A. Thompson of Mount Vernon, James S. Stephens of Hartford, Conn., E. Zeiner of Brooklyn and Dr. E. Lampman of Wilkes-Barre were elected vice-presidents.

"Skyscrapers" to Have Premiere on Feb. 19

Giulio Gatti-Casazza, general manager of the Metropolitan Opera, announces that the first performance of John Alden Carpenter's Ballet "Skyscrapers" will be given on Friday evening, Feb. 19. The work will be conducted by Louis Hasselmans. Scenery and costumes have been designed by Robert Edmond Jones, and the scenes painted by the Bergman Studio. The *mise-en-scène* has been arranged by Mr. Carpenter and Mr. Jones and executed by Samuel Lee. The Negro group has been organized by Frank Wilson. The principal characters are: The Strutter, Albert Troy; Herself, Rita De Leporte; White Wings, Roger Dodge. "Skyscrapers" will be preceded by "Gianni Schicchi" and followed by "Pagliacci."

## PUCCINI'S MERRY "GIANNI SCHICCHI" BLITHELY REVIVED

Comic Portrait of Triptych Restored to Metropolitan with Some of Original Singers of Its World Premiere—Performance Is Lively One and Proves Highly Amusing in Its Broad Comedy Situations—De Luca and Florence Easton Head Cast, as They Did in 1918—Papi Is Conductor

LAUGHING stock, preferred, rose a few points in the operatic market last Saturday afternoon, because of the return of "Gianni Schicchi." That picaresque comedy re-entered the Metropolitan in company with the ever-present "Pagliacci," without which the catalogue of lyric crimes would be singularly incomplete.

Neatly unhinged from "Il Tabarro" and "Suor Angelica," the humorous member of the Puccini Tritico swagged in its new-found independence at the first representation it has had in New York in five seasons. In the cast were Giuseppe de Luca and Florence Easton, two of the singers who created its more important rôles at its world premiere in this opera house on Dec. 14, 1918, and six of those who were then concerned with lesser parts.

The revival clearly reached the spot at which it was aimed—the funny-bone; and there was a polite undercurrent of

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## EXCHANGE PLAN FOR COAST OPERA GROUPS

Hageman and Merola Companies  
Reach Agreement

[By Telegraph to Musical America]

LOS ANGELES, Feb. 8.—A working agreement was signed today between the Los Angeles Grand Opera Association and the San Francisco Grand Opera Company which puts an end to the competition that has been detrimental to both organizations, and assures coöperation between the two cities.

The new arrangement includes joint bookings of stellar artists and the exchange of technical experts, scenery and costumes. Richard Hageman, director of the Los Angeles association, will be guest conductor in San Francisco, interchanging with Gaetano Merola, director of the San Francisco company.

In order to avoid the disadvantageous rivalry which was carried on this season, when Mr. Merola, using the same principal artists that he had engaged for San Francisco, was directing performances of the California Grand Opera Company in Los Angeles simultaneously with Mr. Hageman's productions, the Los Angeles season of the California Grand Opera Company, planned by Mr. Merola and L. E. Behymer, has been cancelled and the contract arrangements have been absorbed.

BRUNO DAVID USSHER.



## Boston Applauds Chicagoans in Final Week of Opera

BOSTON, Feb. 8.—The second and final week of the Boston-Chicago Civic Opera Company brought a number of operas unheard for many years in Boston, including "Falstaff," "Hérodiade," "Manon Lescaut" and "Samson et Dalila." Alfano's "Resurrection" created much interest in its local première.

Verdi's "Falstaff" on Monday evening, Feb. 1, revealed the company's talents for comedy, into which all the performers entered with relish and spirit. Giacomo Rimini gave an exceedingly humorous characterization of *Falstaff*. His conception was appropriately droll, dry, and pompous. Robert Steel made much of *Ford's* music and scored a success with his long aria. Charles Hackett made a romantic *Fenton*. José Mojica was *Dr. Caius*, Lodovico Oliviero, *Bar-dolph*, and Virgilio Lazzari, *Pistol*. The feminine members of the company played their arch rôles with verve. Rosa Raisa as *Mistress Ford* and Irene Pavloska as *Mistress Page*, made a pair of charming conspirators. Maria Claessens as *Dame Quickly* was a clever intermediary for the comic, romantic intrigues. Edith Mason sang the part of *Anne* prettily. Giorgio Polacco conducted.

On Tuesday evening, "Pelléas and Mélisande" was given. Mary Garden was inimitable as *Mélisande*, scoring the ovational success which her singing and especially her superb acting deserved. Mr. Mojica was a poetic *Pelleas*. Georges Baklanoff sang and acted with rising

dramatic power as *Golaud*. Alexander Kipnis was a venerable *Arkel*, Helen Freund, a charming *Yniold*, and Antonio Nicolich the *Physician*. Giorgio Polacco conducted.

"Lohengrin" at the Wednesday matinée brought Olga Forrai in a wistful portrayal of *Elsa*. Miss Forrai sang her music poignantly and with vocal beauty. Augusta Lenska was effective in the rôle of *Ortrud*, aided by Mr. Baklanoff as *Telramund*. Forrest Lamont, as *Lohengrin*, gave an impressive portrayal of his rôle. Henry G. Weber won further spurs with his adroit conducting.

"Hérodiade" was given on Wednesday evening. Fernand Anseau sang *Jean* with dramatic fervor. Richard Bonelli as *Herode* scored an ovation with his "Vision fugitive." Edouard Cotreuil sang impressively as *Phanuel*. Miss Mason sang *Salome*, and gave a beautiful performance of the "Il est doux" aria. Cyrena Van Gordon was a queenly *Hérodiade*, vocally and histrionically. Gabriel Grovlez conducted with warmth and fire.

Another triumph for Claudia Muzio was her performance of *Manon* in Puccini's "Manon Lescaut" on Thursday evening. Singing and acting with romantic charm and fire, she won much success. Mr. Rimini gave gusto to the part of *Lescaut*. Antonio Cortis revealed a ringing dramatic tenor voice in the rôle of *Des Grieux*. Mr. Cotreuil as *Geronte* sang with distinction and appropriate malevolence. Roberto Moranzoni conducted with flowing, ardent rhythmic pulse.

"Resurrection" on Friday evening marked its first Boston performance. Mary Garden as *Katinsha* won a sensational success with her remarkably versatile portrayal of the character. Miss Garden's superb acting was the chief interest of the evening. Mr. Anseau made the most of *Prince Dmitri*. Mr. Baklanoff was *Simonson*; Miss Nadworney, *Sofia*; Alice d'Her-manoy, the *Governess* and *La Bossue*; Elizabeth Kerr, *Fenitchka*; Clara Shear, *La Rouge*. Other parts were in capable hands. Alfano's music, except for a few stirring climaxes, did not yield the sustained interest that the dramatic story offered. Roberto Moranzoni conducted.

"Samson et Dalila" was the Saturday matinée offering. Marguerite D'Alvarez sang *Dalila*, not always with consistent beauty of tone or dramatic phrasing. Charles Marshall sang *Samson* with rich tonal effect, restraining himself at times unnecessarily from tempting heroics. Cesare Formichi did some excellent singing as the *High Priest*. Mr. Cotreuil intoned sonorously the music of the *Old Hebrew*. Mr. Polacco conducted. The final performance was that of "Il Trovatore" with Miss Muzio as *Leonora*; Miss Kerr as *Inez*; Mr. Bonelli as *Count Luna*; Mr. Cortis as *Manrico*; and Miss Lenska as *Azuena*. Mr. Weber conducted.

The two weeks' season of the Boston-Chicago Civic Opera Company's stay was an unqualified success, artistically, financially, and socially. Most of the performances were sold out long in advance. Judging by the great demand

### Detroit Club Tests Popularity of Composers

DETROIT, Feb. 6.—An innovation was introduced by Mrs. Marshall Pease at the concert given by the Tuesday Musicale in the auditorium of the Women's City Club on the morning of Feb. 2. Feeling that many people are biased for or against certain composers, the names of composers were omitted from the programs, and only the titles and names of the performers appeared. The names of the composers were read at the close of the concert and the novel scheme was voted a decided success. The program was presented by Mrs. Theodore O. Leonard, Jr., Mrs. Charles Sheldon, Hazlett Moore, Lois Johnston, Marshall Pease, Orville Griffiths and Hardin Sheldrick, vocalists; Margaret van der Hoop and Mrs. Samuel C. Mumford, pianists; Thelma Newell, violinist; Camilla Hubel, flutist, and Elizabeth Ruhlman and Mrs. Mark B. Stevens, accompanists.

MABEL McDONOUGH FURNEY.

for seats, the company could safely have extended its stay. The repertoire was an especially inviting one, rich in novelties, and not without old favorites. The scenic lighting, and staging effects were in some cases of exceptional merit. Ballet, chorus, and subordinate singers rounded out the prevailing excellence of all the performances.

HENRY LEVINE.

## URGE REMOVAL OF ADMISSIONS TAXES

South Carolina Federation and Arkansas Unit Make Protests

By Alfred T. Marks

WASHINGTON, Feb. 6.—Senator Smith of South Carolina, has presented in the Senate a communication from Mrs. Robert I. Woodside of Greenville, S. C., president of the South Carolina Federation of Music Clubs, urging that the present admissions tax on musical concerts be dropped. The communication was referred to the Senate Committee on Finance. Mrs. Woodside's letter was as follows:

"It is with great surprise that I learned that the revised tax bill which has passed the House of Representatives takes the tax off admissions to spoken drama and opera but has not taken the tax off concert admissions. I feel that this must be an oversight, as there can be no distinction in these arts. In fact, musical concerts might be easily regarded as more refining and of a greater educational value than the other arts mentioned above.

"In behalf of the work of the National Federation of Music Clubs and as president of the South Carolina federation, I am writing to urge your support of

our effort to correct this seeming discrimination. I trust you may see your way clear to vote in favor of allowing the elimination of the tax on concert admissions as provided in the matter of spoken drama and opera."

Senator Robinson of Arkansas, has also laid before the Senate a strong protest from the Musical Coterie of

Little Rock, Ark., against the continuance of the present admissions tax as applied to concerts, opera and other musical entertainments. The communication is signed by Mrs. W. D. Jackson, chairman of the Legislative Committee of the organization. It has also been referred to the Senate Committee on Finance.

## Stokowski Hailed on Resuming Baton

PHILADELPHIA, Feb. 7.—Leopold Stokowski, conductor, returned to lead the Philadelphia Orchestra in its regular subscription concerts in the Academy of Music on Friday afternoon, Feb. 5, and Saturday evening, Feb. 6. The program was as follows:

Symphony in D Minor.....César Franck  
"Fête-Dieu à Seville".....Albeniz  
"Danse Macabre".....Saint-Saëns  
"La Cathédrale Engloutie".....Debussy  
"L'Apprenti-Sorcier".....Dukas

Mr. Stokowski, returned from his honeymoon, received a torrent of applause at the conclusion of the Symphony. He was recalled many times and the orchestra, at his behest, bowed its own acknowledgments. Mrs. Stokowski was an occupant of the parquet circle box of Edward W. Bok.

The Symphony, as Mr. Stokowski reads it, has more of tonic and less of brooding quality than is usually associated with the art of this composer. Particular emphasis is laid upon the radiance and liberated spirit of the inspiring final movement. Technically the performance was superb.

The entertaining assortment of Hispano-Gallic program music, following the subjective symphony, drew upon many of the most effective resources of sheer orchestral virtuosity. Mr. Stokowski's compelling gifts of the imagination, his feeling for fancy color and atmosphere were displayed with equal artfulness in the Albeniz, the Saint-Saëns, Debussy

and Dukas numbers. Even the "Danse Macabre" was revitalized in a magnetic interpretation. The almost equally familiar "L'Apprenti-Sorcier" was delicious in its blend of whimsy and beauty. The finer shadings of the "Fête-Dieu" and the "Cathédrale Engloutie," both originally conceived as piano pieces, were opulent with tonal subtleties.

H. T. CRAVEN.

### Evelyn Hopper to Enter Business of Real Estate

Evelyn Hopper, who has been established as a concert manager in New York for the past ten years, announces she will conclude her contracts for the current season and permanently retire from the concert business to take up real estate. Miss Hopper plans to carry on the new business from her present offices in the Aeolian Building.

### Conditions of "Musical America's" \$3,000 Prize Contest

MUSICAL AMERICA offers a prize of \$3,000 for the best symphonic work by an American composer. The rules of the contest are as follows:

- First—The contestant must be an American citizen.
- Second—Contest to close Dec. 31, 1926.
- Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.
- Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.
- Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.
- Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.
- Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3,000 to each of the other successful contestants.
- Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

### Anniversary of Lanier Marked in Baltimore

BALTIMORE, Feb. 6.—Under the auspices of Johns Hopkins University, the anniversary of Sydney Lanier, American poet, was celebrated in the main auditorium of the Peabody Conservatory on Feb. 4. The Johns Hopkins Orchestra, Charles H. Bohau, conductor, presented the musical program. Among the numbers was a composition by Edwin Turnbull, called "Lanier's Flute," in which the solo episode was played by Frederick Gottlieb, flutist. Gustave Strube's "Academic Epilogue," written especially for this orchestra, received a creditable rendition. Dr. Frank Goodnow, president of Johns Hopkins University; Dr. Oliver Huckle, of Greenwich, Conn., and Lizette Woodworth Reese, poet, were the speakers.

FRANZ C. BORNSCHEIN.

### California Teachers Elect Officers

BERKELEY, CAL., Feb. 6.—The Alameda County Music Teachers' Association recently elected officers. Josephine Wilson-Jones is president; Lawrence Strauss, vice-president; Carrie Emerich, secretary; Clara Freuler, treasurer, and Gertrude Livingston, corresponding secretary. Directors are Sofia Neustadt, Elizabeth Simpson and George P. Hulton. The opening concert of the new year was given in the Piano Club House, with the following as participants: Carrie Emerich, pianist; Antonio de Grassi, violinist, and William Edwin Chamberlain, baritone. Ursula Greville, of London, was guest of honor and spoke on "Contemporary British Composers." A. F. SEE.

## MRS. COOLIDGE LEADS CONCERT APPLAUSE

Boston Players Impress in Capital Visit—Brahms Music Enjoyed

By Dorothy DeMuth Watson

WASHINGTON, D. C., Feb. 6.—The Boston Symphony, under the direction of Serge Koussevitzky, was presented by Katie Wilson-Greene, local manager, in the first of its concerts for this season, at Poli's Theater on the afternoon of Feb. 2, before one of the largest audiences assembled for a symphony concert this year.

Mrs. Coolidge was one of the first to lead in what was really an ovation for the orchestra, and which Mr. Koussevitzky had his players acknowledge, twice, by rising from their seats.

The principal number of the program was Brahms' Symphony No. 1, in C Minor. The audience seemed also especially to enjoy the way Mr. Koussevitzky interpreted the Rimsky-Korsakoff Suite from "Tsar Saltan," and Debussy's Prelude to "L'Après-Midi d'un Faune."

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# Jazz, as Art Music, Piles Failure on Failure

By Oscar Thompson



JAZZ, petted, pampered, exploited, propagandized, monstrously inflated, has pricked its own bubble. Its one contribution to serious music has been an additional form of boredom.

In three seasons of experimenting with art forms, the jazz obsessionists have, like the young Omar, come out by that same door where-in they went.

Each successive effort to make jazz respectable has only succeeded in devitalizing jazz. The intended art product has been consistently inferior, as jazz, to its cabaret prototype. Laborious sophistication has supplanted spontaneity—if, indeed, there is anything spontaneous in such formula-ridden, pattern-cut, machine-rhythmed stuff as is ground out daily in the musical sweat shops.

One thing has been made very clear, and that is that jazz, instead of being a liberating force, is a circumscriptive one. There was never a greater absurdity than the talk of rhythmic variety in jazz. Jazz is rhythm in a straight-jacket. Its so-called "variety" is the apogee of monotonous periodicity. Yesterday's foxtrot and today's Charleston are shackles on rhythmic freedom, as any musician who will stop for a moment to analyze the fall of their accents must agree.

It is this very regularity that gives jazz its propulsively forward movement. Its measures are marked with the deadly certainty of a piston rod. Its rhythm is that of the exhaust of a noisy gas engine. No other music the world has known has so approached the mechanics of driven wheels.

This, of course, refers to what the cabaret frequenter might describe as "jazz what am." Concert jazz, in which singularly abortive efforts have been made to combine jazzist clowning with Lisztian rhapsodizing, Schönbergian atonality and Ravelesque post-impressionism, has had little of this virile, if vulgar, force. With perhaps the sole exception of George Gershwin's "Rhapsody in Blue" it has been music for the precieuse, the searcher for truffles, the flagellantes who beat one another with whips fashioned of lilies. Even the Rhapsody is second rate as jazz. As anything else it scarcely merits consideration.

Clever orchestration is, of course, no more a monopoly of jazz than of any other style of music; jazz being just that—a style. Admitting without cavil the attractiveness and value of some of the tricks that have been devised by Whiteman's jazz-smiths, these, too, have become mere formulisms with the arrangers. I can think of no sorer spectacle than the gifted Deems Taylor turning the score of his "Circus Day" over to the most prominent of these "specialists," in order that it might be dressed up in the cheap tinsel that is now at the command of every one-finger tune writer. If "Circus Day" had been better music than it was, the regret would have been keener.

Even before Eva Gauthier breezed into Aeolian Hall with her jazz song group, two seasons ago, the idiom had received what probably was as fair a test of its possibilities as it has yet had, in Carpenter's "Krazy Kat" ballet. That pantomime remains the most musicianly work of a jazz implication that New York has heard. Whether the same composer's "Skyscrapers," soon to be given at the Metropolitan, will equal or surpass it remains to be seen. The ballet, of all musical forms, would seem to lend itself best to the eccentricities of scoring, the syncopations and the dance rhythms of jazz. Whithorne's "Sooner and Later" was an example in point, if not one to leave a hunger for more experiences in kind.

But the merit of "Krazy Kat" is chiefly comparative. As jazz it has no such life and zest as the popular article. As music, aside from its jazz admixture, it is commonplace, and dependent chiefly for such success as it has achieved on the popularity of the newspaper comics that supplied its subject matter.

Gershwin's "Rhapsody in Blue," as al-



A Contrast in Origin and Mood—The Spiritual of the Negro's Yesterday, and Today's Jazz, as Epitomized by Dick Spencer

ready stated, has retained more of the popular element, and therein lies its considerable measure of vigor. But, as art music, it is merely a parody of Liszt. Those who want jazz will find better brands of it where the article is served "straight." And presumably if such there be as still clamor for Liszt rhapsodies, pianists enough can be found to play them without doubling and trebling their inherent vulgarity through the antics of inebriated saxophones.



Comparisons have a way of making bad music seem better than it is, simply because there is other music that is worse. So, when Gershwin's Concerto for Piano and Orchestra was played by the New York

Symphony, there were complementary retrospective references to the "Rhapsody in Blue." In endeavoring to bring his jazz material into conformity with the exactions of the concerto form, even as here loosely adapted, the musical comedy writer further sacrificed vigor and directness of utterance and became much more self-conscious and artificial than in the Rhapsody. The plain truth was that he had not the technical ability to accomplish what he set out to do. Jazz or no jazz, a concerto was beyond him, and such attempts as were made at development of themes—these, in themselves, trite, unoriginal, banal—sounded a continual call for help.

Lest it be said that jazz has failed only because composers of insufficient technic have attempted to give it an art currency, it is well not to overlook Stravinsky's "Ragtime," the several "rag" products of the Parisians, and the Hindemith "1921" (in the "Kammermusik"). Those who identify jazz by freakish orchestration may not regard any of these works as coming properly within the jazz classification, but the Stravinsky "Ragtime" could be rescored by Ferdie Grofe so as to remove every objection, and still be what it is today—music of distinctly inferior inspiration and all too plainly an imitation of something not worth imitating.

Therein lies the essential weakness of all the art jazz that has been heard in our concert halls. It is counterfeit. It is not the "jazz what am." Such circuitous vagaries as the songs by William Grant Still which Florence Mills presented at a recent concert of the International Composers Guild supply indeed a very conclusive illustration of "Jazz what ain't." Here the tables were turned on Stravinsky. The imitator became the imitated.



Grinding Out the Popular Jazz Product

No satisfactory definition of jazz has been evolved, in a technical sense. This writer described it several years ago as "musical slang." Most popular music has been that, changing as slang changes from one decade to another. Jazz as popular music is the legitimate successor of the cakewalk and the "coon" songs of a generation ago. They, too, were musical slang. Where ragtime ceased and jazz began is a question for hair-splitters. Syncopation was as much an essential, or more, of ragtime than it is of jazz. Instrumental buffoonery, together with the mechanical regularity of accent already spoken of, serve better to identify the later form. Today, virtually all popular music is called jazz; though sometimes it is an old fashioned waltz, sometimes a polka, sometimes a march and sometimes an opera air dressed up in the Grofesque jazz togger.

Real "jazz" is only a modicum of what passes under that title. There is far more music that can be described as "jazzed," than as "jazz." And it is in the "jazzing" of other men's music that arrangers have prostituted an art. If George Ade had rewritten Shakespeare in the slang of the day he would have approximated the offense of the jazz hacks, who, for the sake of new pot-boilers, take the melodies of great composers and bring them down to the level of the musical ignoramus, by means of their jazz restatements. There is no

valid comparison here with the action of the masters in utilizing folk tunes, or even in borrowing themes of lesser composers, as material on which to build their art edifices. They sought to glorify, to lift from the commonplace to the sublime, to enrich and make more lasting. The jazz arranger's course is to cheapen, to bring to the illiterate's level, and to destroy forever the bloom of beauty, as such popularizations almost inevitably do. The noblest of Beethoven's themes could be so violated and staled by a jazz perversion of it that a generation would have to pass before it would be tolerable listening again. For multitudes to whom it had become merely one of last year's cast-off songs, it would never assert its original power.

Happily, most of the melodies from art music that have been so treated have not been of the highest musical inspiration. Some, indeed, had already been exhausted of their beauty by a too widespread popularity. So, to mention but one current instance, when Rimsky-Korsakoff's "Hymn to the Sun" from "Coq d'Or" is maltreated and its character utterly transformed by jazz orchestration, it is the principle involved, rather than the particular offense, that must stir resentment. Violinists, by their transcriptions, had already done this ornamental air much harm. Who can doubt that when the jazz version has

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# Rascality of "Gianni Schicchi" Gaily Returns

[Continued from page 1]

chuckling and mild laughter almost from the parting of the curtains on the grotesque scene of mourning with which the comedy begins.

Whether this appeal to the risibles will alone suffice to establish it in high favor, in spite of the rather negligible appeal of its music, is for the ensuing weeks to determine. In "Gianni Schicchi" the comedy undoubtedly is the thing. The rapidity of its movement, the economy and directness of its utterance, all tend to heighten its hilarity, and at the same time to minimize opportunity for Puccini's own best brand of full-blooded sentimental lyricism.

Exacting listeners may resent the rather cheap tune of "O Mio Babbino" (sung on this occasion with the same silvery chime that Mme. Easton gave to it in its earlier performances), but it undoubtedly provides just the moment of lyricism for which famished ears, up to that point, are kept waiting. Not that the score is otherwise unmelodic; Puccini's melodic hall-marks are everywhere recognizable. But quality of workmanship, for the nonce, seems to be of so much more immediate concern, in dealing with the jocund situations, that melodic statement becomes subsidiary.

Puccini plainly endeavored to employ the "Falstaff" technique of Giuseppe Verdi. "Gianni Schicchi" has many points in common with the scene in the home of *Mistress Ford*, even to the duet of the lovers while the world about them rages. But Puccini had not the whip-crack of Verdi, and "Gianni Schicchi," in spite of the rapidity of its gait, is lacking also in Rossinian lightness. The libretto is very droll reading. The action is equally droll to see. The music does not greatly enhance this drollery, if, indeed, the comedy would be any less intriguing with no music at all. Yet, as an earnest effort to escape the artistic limitations of "Bohème," "Tosca" and "Butterfly," it must be said that "Gianni Schicchi" adds something to the stature of its composer.

The story, as to be found now in the various opera digests, relates how *Schicchi* impersonates the departed *Buoso Donati*, and from the latter's deathbed dictates his last will and testament. Greedy relatives have conspired

with him in this fraud, each hoping for the mule, the sawmill and the town palace of the deceased—all of which *Schicchi* proceeds to will to himself. The slender love thread has to do with *Schicchi's* daughter *Lauretta* and young *Rinuccio*, one of *Buoso's* surviving relatives, who may not wed until *Lauretta* has a dower. This, of course, *Schicchi's* disposal of the dead man's effects provides. It is a tale easily made visual and its humorous possibilities are not difficult to realize. Mr. Gatti-Casazza entrusted them to the following cast:

Gianni Schicchi.....Giuseppe de Luca  
Lauretta.....Florence Easton  
La Vecchia.....Kathleen Howard  
Rinuccio.....Giacomo Lauri-Volpi  
Gherardo.....Angelo Bada  
Nella.....Grace Anthony  
Gherardino.....Stefan Eisler  
Betto.....Paolo Ananian  
Simone.....Adamo Didur  
Marco.....Louis D'Angelo  
La Ciesca.....Nanette Guilford  
Spinello.....Pompilio Malatesta  
Ser Amantio di Nicolao.....Leon Rothier  
Pinellino.....Vincenzo Reschiglian  
Guccio.....Arnold Gabor  
Conductor—Gennaro Papi

Besides de Luca and Miss Easton, Mme. Howard and Messrs D'Angelo, Ananian, Didur, Reschiglian and Malatesta were members of the 1918 cast, with Roberto Moranzoni as conductor.

As a farceur, de Luca has no superior in the company. He sang delightfully and drenched *Schicchi* with a delectable unction. Rothier, Bada, Didur and Ananian also contributed something definite to the comedy, particularly the first two. Miss Easton, a *Lauretta* somewhat more mature than before, sang with no little charm; Lauri-Volpi, as her lover, with something of an excess of vigor. Conductor Papi kept the score moving with more than customary briskness, and Wilhelm von Wymetal's skilled hand was evident in the staging. The new setting by Novak was all it should have been.

"Pagliacci" had a rather perfunctory performance, with Giuseppe Bamboschek at the helm. The fault lay largely with Vittorio Fullin's commonplace *Canio*. There was the usual applause for Giuseppe Danise's high-noted "Prologo," and some very good singing by Lucrezia Bori and Lawrence Tibbett in the *Silvio-Nedda* love scene. Giordano Paltrinieri was *Beppe*, and did nicely with the off-stage Serenade. OSCAR THOMPSON.



Giuseppe de Luca as "Gianni Schicchi"

## The Third "Fedora"

Giordano's "Fedora" was sung for the third time this season Monday evening, with Maria Jeriza in the title-role, lovely to look at and vocally at her best. A feature of the evening was the first performance in New York of Edward Johnson as *Count Loris*. Mr. Johnson, though more restrained than more Italian *Lorises*, was eminently satisfac-

tory. He sang beautifully and acted with an intelligence, an honest feeling for the drama, that brought a strong wisp of reality to the gilded combination of so many griefs. Antonio Scotti as *De Sirieux*, was a competent *raisonneur*, and sang well the one song allotted him. The smaller parts were all well taken by Nanette Guilford, Ellen Dalossy, Giordano Paltrinieri, Angelo Bada, James Wolfe, Millo Picco, Louis d'Angelo, Paolo Ananian, Wilfred Pelletier, Sante Mandelli and Merle Alcock. Mr. Papi conducted. E. A.

## Galli-Curci as "Lucia"

Amelita Galli-Curci made her second appearance of the season in the title rôle of "Lucia di Lammermoor" on Wednesday evening. The blizzard which raged outside, thinned the ranks of the coloratura's loyal standees, but the subscribers were all in their seats. Mme. Galli-Curci was in better voice than she has been before this season, and her personal triumph came in the Mad Scene, but she was warmly acclaimed throughout the opera.

Mario Chamlee, the *Edgardo*, was handicapped by a slight hoarseness early in the evening, but by the last act he had fully recovered. Giuseppe De Luca was on impressive *Lord Ashton*. Minnie Egner sang *Alisa*, Jose Mardones, *Raimondo*, Angelo Bada, *Arturo*, and Giordano Paltrinieri, *Nor-*

R. W. T.

## Lauri-Volpi Returns

Giacomo Lauri-Volpi effected his re-entry into the Metropolitan on Wednesday evening in the season's second hearing of "Andrea Chenier," the occasion being of further importance on account of Florence Easton's first appearance in some time in the rôle of *Madeleine*.

Mr. Lauri-Volpi was well received by a sizable audience that braved the tempest to applaud his "Improviso" and the last act Romanza which he sang especially well. Dramatically, he was very satisfactory throughout the opera. Mme. Easton made the part of *Madeleine* a very touching one and her scene in the prison was very gripping. Her singing was of the high calibre that one always expects from this sterling and versatile artist.

The remainder of the cast included Giuseppe Danise as *Gerard*, a rôle which he sings exceedingly well, and Kathleen

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# Toscanini Bids Farewell at Memorable Concert

ARTURO TOSCANINI bade farewell Sunday afternoon to his American worshippers. The doors of Carnegie Hall had to be held, as a fort, against the many who pleaded for standing room after the limit of admissions had been reached. Any one who stepped out in the lobby during the progress of the concert was pounced upon and asked whether he was leaving, and, if so, would he surrender his ticket stub. Until the final number, hopeful souls were to be observed eagerly watching the exits and approaching the few who left before the concert ended. It was a day of disappointment for uncounted numbers who for a week or more had tried vainly to obtain seats. Carnegie Hall has been sold out on many occasions, but it may be doubted whether any orchestral event held within its historic walls has fired more New Yorkers with an eager determination to attend. The political device of an overflow meeting might easily have assembled a second large audience.

Toscanini's final concert, which was quickly followed by an announcement of a longer sojourn a season hence, was such a leave-taking as an idolized general might have taken of his triumphant army in the white heat of victory. Jubilation was plainly commingled with regret. With the deep emotions stirred by the superb playing of the Philharmonic under his all-vitalizing leadership, was the feeling of genuine loss in his early departure. This was evident in the lingering of the throng to applaud and recall the conductor to the platform many times, after the inevitable demonstration at the conclusion of the program had reached its peak with the pres-

entation of wreaths and a silver cup—the latter from the members of the orchestra. There was something of sadness, of a feeling that what had just been experienced might never come again, in this protracted tribute to the miracle-working Italian.

His program embraced the following:

Symphony in D (Koechel 504)....Mozart  
"La Mer".....Debussy  
Variations on a Theme by Haydn, Brahms  
Notturmo; Novelletta.....Martucci  
Prelude and "Liebestod," from "Tristan und Isolde".....Wagner

So marvelous was the adjustment of the orchestral forces, so fervid the playing of bar on bar and page on page, so completely satisfying the style of each of the successive numbers, that it is difficult to consider any part of the program as superior to another. Martucci, doubtless, was in exalted company. Neither of his numbers—the one, the fourth of his Piccoli Pezzi for Orchestra, the other a transcription of a piano composition—could be regarded as better than mediocre music. But the charm with which the strings sang the Notturmo will not soon forsake the memories of those who heard it.

The Mozart was perfection, itself. So, too, the Brahms Variations. How exquisite the "falling" theme of the flutes and violas in the seventh of these! "La Mer" kindled anew the wish that Toscanini might some day conduct here a performance of "Pelléas et Mélisande," with or without the singers. There can still be difference of opinion as to whether "La Mer" is one of Debussy's lasting compositions—whether it possesses his earlier inspiration or hovers on the aridity of his later years. But there can be no disagreement as to the beauty of its performance. The wraith-like calls of the woodwind were entrancing. The final climax was none the less thrilling for being checked short of its greatest

possible power. The Philharmonic's brass never has peeled forth so musically as it has under Toscanini.

The "Tristan" music was again a blinding, searing flame, exhausting in its woe, mollifying in its infinite compassion. What new beauties might not be found if Toscanini were to play the entire orchestral score of the music-drama in the concert room!

OSCAR THOMPSON.

## Toscanini, Special

The New York Philharmonic, Arturo Toscanini, guest conductor. Carnegie Hall, Feb. 1, evening. The program:

Prelude, Chorale and Fugue...Bach-Abert  
Nocturne and Scherzo from "Midsummer Night's Dream"...Mendelssohn  
Siegfried's Death and Funeral Music, Wagner  
Symphony No. 3 ("Eroica")...Beethoven

All of the numbers on the program Mr. Toscanini had played before during his present sojourn. The Abert perversion of Bach's fugal masterpiece again proved a poisonous work. Abert, as Mr. Gilman tells us in his invaluable program notes, was entirely responsible for the noisy Chorale played by the brass, and also for putting it above the Fugue as a *ripieno* to the great G Minor, as any organist or pianist would know. Mr. Toscanini probably knows why he gave the number at all. The Mendelssohn was played with delicious lightness, but the Wagner excerpt was the most thrilling thing on the program. It left nothing to be desired. There was no variation in the playing of the "Eroica" from the previous concert. For those who like this lengthy symphony, it was a superb rendition. J. A. H.

## Klemperer Plays Bruckner

The New York Symphony, Otto Klemperer, conductor. Harold Bauer, pianist, soloist. Carnegie Hall, Feb. 4, after-

noon. The program:

"Meistersinger" Prelude.....Wagner  
Concerto No. 4, in G.....Beethoven  
Mr. Bauer

Symphony No. 8, in C Minor...Bruckner

Stokowski, Mengelberg and now Klemperer have courageously and eloquently advocated the cause of Anton Bruckner by what can be termed "revivals" of his symphonies. If available information is correct, this was the first New York performance of the Eighth in more than a lustrum, Josef Stransky having been the last to give it a hearing. To Klemperer it was plainly a labor of love, but though very effectively played, it opened no new vista for Bruckner in America.

There was evident here, as in the other major Bruckner works, a power to create themes of inherent beauty, defeated, in the end, by his well-nigh incomprehensible lack of discrimination as between the superior and the inferior products of his thematic inspiration. He lingered with equal fondness over the noble and the trivial; the trite was caressed and caressed again as affectionately as the splendidly individual.

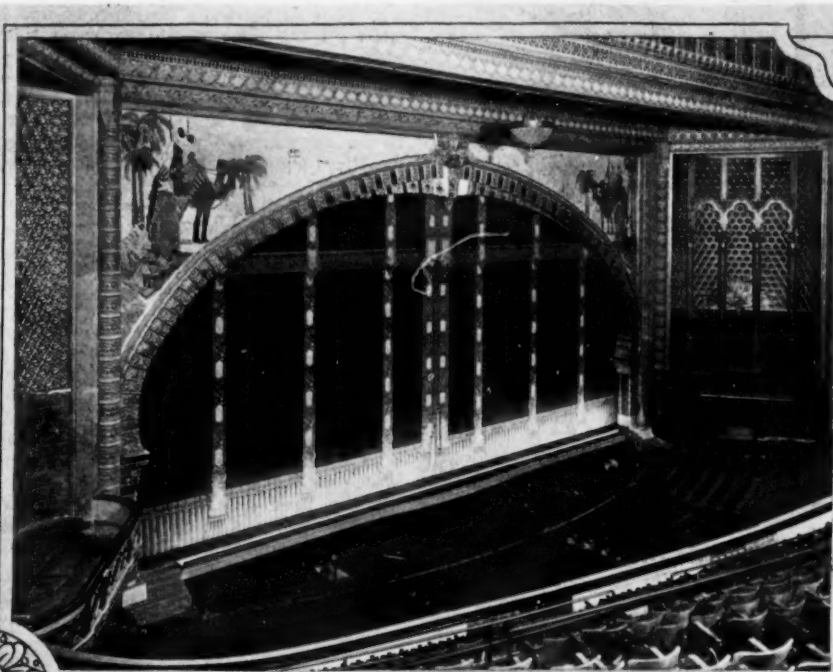
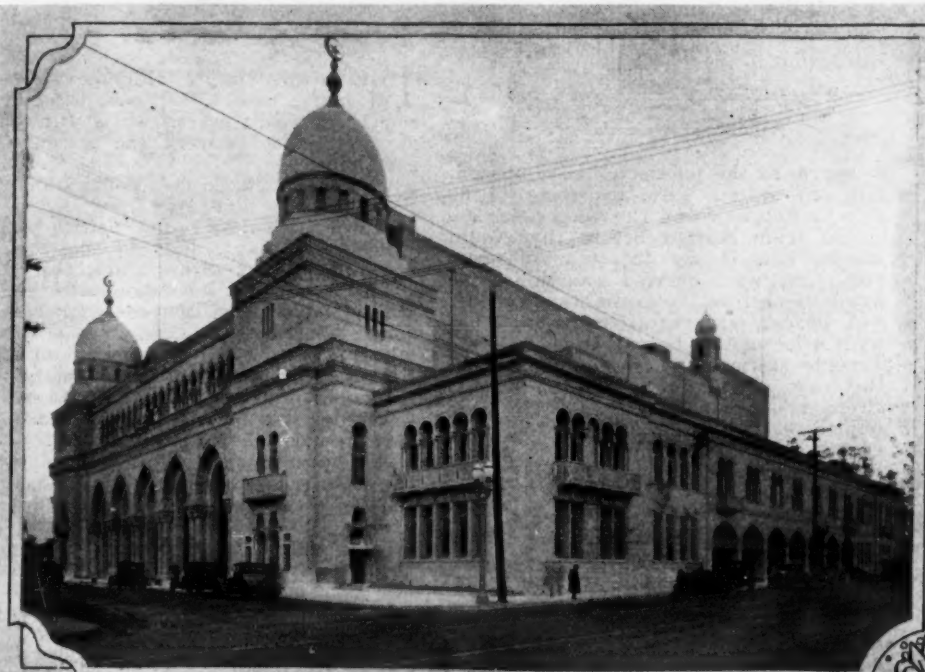
The first movement of the Eighth, as was again made clear by Klemperer's performance of it, has structural strength; the succeeding scherzo, though unduly repetitious, possesses vigor and contrast; and the slow movement narrowly misses greatness in spite of its deadening length. But the Finale crumbles. The symphony is the tragedy of one who slips back two steps for each three he advances, and when he has almost reached the pinnacle in his ascent, drops to a point midway down the incline. Even with much briskness of tempi and with the movements following one another without pause, the Eighth took more than an hour to play. The slow movement, possessing moments of profound and searching beauty, is the longest of its kind that present-day audiences are likely to hear.

Harold Bauer brought to the G Major Concerto qualities of tenderness, lyric warmth, tonal nuancing, technical surety

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# Opera Opens Los Angeles Auditorium



## NEW AMERICAN MUSICAL STRUCTURE SETS PRECEDENTS

Upper Row, Left, Exterior of the Shrine Civic Auditorium in Los Angeles, Recently Completed at a Cost of \$2,500,000. Right, Partial View of the Auditorium From the Balcony; Lower Row, Left, View of the Open Stage with Settings for "Aida." The Stage Is One of the Largest in the Country, but May Be Built in to Any Size. The Last Photograph Shows the Impressive Court Yard and Entrance to Lobby of the Theater, with Architecture in Moorish Style

Photos Keystone Photo Service.

[Continued from page 1]

torium, accommodating some 6000 to 7000 people on a level floor, provided the largest hall in Los Angeles. Six years ago, Jan. 12, 1920, the structure was destroyed by fire, and, while plans for reconstruction were not long in being announced, it was not until last spring that actual work was started. The new Shrine Civic Auditorium stands on ground bordered by West Jefferson, Royal and West Third Streets. Through the coöperation of some 3000 Shriners, a \$2,500,000 fund was created, of which the new auditorium is a result worthy of country-wide admiration.

Built in semi-Oriental style, inclining to the Moorish, the architecture outwardly is as well varied as indoors, where on four floors vast lobbies circle the auditorium proper. The building is approachable from three streets. On approaching it, one gains striking aspects of the domes, colonnade, terraces and open lobby of the immense building, white on the outside. Indoors, a luminous, warm brown has been chosen as a neutral undertone and background, against which the gorgeous colors of the Orient are set off in diverse design or murals depicting scenes of the Shrine ritual and the history of the California Southland.

Construction of the theater audience room has been accomplished in two great divisions. The ground floor, somewhat above the street level, is reached, not by steps, but by a rising gangway, provid-

ing ample and broad entrances from the inner ground floor lobby to the theater proper. It contains from thirty-five to forty-five rows downstairs on a sloping floor. It is free from all obstructions of view, such as pillars, or only partial view of the stage.

Actually, there is only one balcony in the house, but of such enormous size that admission is gained from three upper story lobbies of unusual roominess. There are thirty-six rows of seats in the three center sections of the balcony, and forty-five rows on the sides, again all seats focussing toward the center of the stage. This huge triple balcony is served by stairs as well as elevators, which run to the three different levels separately. Here two ample entrances and emergency exits have been provided.

### Acoustics Excellent

As I have listened to solos and duets as well as big ensembles from all extreme, medium and close distances to the stage, on the last row upstairs and at the rear wall downstairs, I am in a position to pronounce acoustics and visibility as extraordinarily good, notwithstanding the fact that the whole audience room is heavily carpeted and the balcony covers all but the first seventeen rows downstairs. The only drawback to be found is the visual impression in the last upper third of the balcony, which is so high that vision follows an extreme angle, and even the large sets seem small and human beings like tiny puppets on a marionette theater stage. Op-

era glasses, of course, alleviate this easily.

Apropos of large sets, the stage has a proscenium opening of 100 feet, is 192 feet broad in the interior, seventy feet deep and eighty feet high. This means that spectacular effects of colossal extent can be staged, while huge numbers of people can be marshalled easily in the wings, immense masses of stage property be shifted without congestion.

### Stage Fully Equipped

While claims for the largest stage in the world may await verification, comparative sizes show that the New York Hippodrome proscenium opening is fifty by 100 deep, the same size as that of the Shrine Civic Auditorium. The New York stage, however, is smaller. The proscenium opening of the New York Winter Garden is twenty-four by 142 feet; of the Tivoli, Chicago, fifty by seventy feet, and of the Uptown Theater, Chicago, fifty by seventy feet.

The asbestos curtain used to screen the stage, weighs, with the steel frame on which it is hung, twenty-three tons.

One hundred and twenty "drops" are hung on a system of counterweights, so balanced that one may raise or lower any drop easily. These enormous drops, which form the background for the stage scenes, are so large they could not be painted in any scene-painting studio in Los Angeles.

As a result a special painting frame was constructed and scene painters on a painting bridge high over the rear of the

stage painted scenes on a frame forty-eight feet high and 102 feet across. Anent stage facilities, these comprise also a twenty-six-foot switchboard, regulating and unifying a most elaborate and modern lighting system, while back of the stage on the outside, a runway leads to the street, broad enough for two trucks at a time, which can thus drive upon the stage and unload or load without delay. Underground dressing rooms with all comforts and baths, are conveniently located and connected with speaking telephone and tubes. These are well ventilated, which applies also to the great auditorium.

Some of the sets already available for the meetings of the Shrine lodges were used during the "Aida" performance by the San Carlo Grand Opera Company, and to good advantage. As all the scenery of the latter was naturally too small recourse had to be taken to a system of curtain-framing which has proved fairly successful before in the opera seasons at the Municipal Auditorium of San Francisco and last October here in the Olympic Auditorium. This will have to be done also by opera seasons of the future. On the other hand, the Shrine Temple Association already has 120 sets painted for full-size use of the stage, and with special lighting effects worked out, these can be incorporated into imported operatic sets to striking appeal, as was shown in the triumphant return of *Radames* and the

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# MEPHISTO'S MUSINGS

Toscanini's Return Announced in Time to Rescue Despondent Legions—New Adventure of Scotti's Wig Added to Classic Opera Contretemps—How to Vary an Itinerary, or Putting the Pianist-Premier in a Boxcar—Henry Cowell Provokes Olga Samaroff to New Version of "Kitten on the Keys"—A Reiterated Suggestion for Chaliapin in the Movies—Strauss Rumored Coming Over as Conductor for Opera Film

DEAR MUSICAL AMERICA:

SO Toscanini is to return next season for a second brief span of "guest" leadership of the New York Philharmonic.

All the disconsolate ones who were unable to pry their way into Carnegie Hall for his "farewell" concert can dry their eyes and perk up a bit. The world is not such a hopelessly forlorn place, after all.

For one, I have never been in doubt that Toscanini would be back. All his admirers can rest assured that he is just as pleased with his enormous success in the symphonic domain as they are.

Never before in his experience has he had an orchestra like the Philharmonic to play with. It is a virtuoso organization after his own heart. With such a medium of expression awaiting him, he would have been downright unhuman to have declined any proposition the Philharmonic directors might have made to him.

They, in their turn, would have been anything but the far-sighted and public spirited music votarists they are, if they had let him slip out of their fingers after fourteen concerts which had set New York to talking as no other guest conductor's concerts have done.

On the other hand, it is not reasonable to expect Toscanini to forego the lyric stage entirely at this period of his career. Perhaps he will do so later, or he may reverse his present course and become a conductor of symphonies who also makes "guest" appearances at the opera. My own belief is that he will not soon desert La Scala.

Perhaps he would not "wear" as well as his most frantic worshippers think, if he were to conduct symphony concerts in New York with the regularity of a Damrosch or a Mengelberg. That, however, is entirely conjectural. Certainly, the excitement over him would quiet down, no matter how brilliantly he conducted. The most frenetic interest in conductors is scarcely to be maintained at a white heat, season after season.

At any rate, he is the ideal "guest" and as it is in this rôle that he is to return a year hence, let all the trumpets bray and the cymbals clash to fitly express the jubilation of the many who have been praying for just such an announcement.

A large throng at the Metropolitan one afternoon last week gave the lie to the idea that courtesy and control are great abstract virtues of which an American audience has no real comprehension. It was at a benefit performance of "Tosca," and a very thrilling one, with Maria Jeritza and Scotti beating the very dust from the age-old sets. *Scarpia* had made his final dash across

the stage. *Tosca*, beaten, desperate, found the carving knife, waited for him to make his last lunge at her, stabbed him to the heart, and a wonderfully white-coifed *Scarpia* fell dying.

Almost down, not quite out, he half-way rose against his murderess, and she, with all the passion of her rage, pushed him back to the floor. Off came the white wig, disclosing the shining summit of a very distinguished cranium. *Scarpia*, whom we have always known to be as vain as he was wicked, forgot death, forgot *Tosca*, had thought only for his sleek, evil appearance. He reached back, made a catch in the air that would have done credit to the highest-paid center fielder, flapped the wig back on his shiny pate and died.

A great gasp shook the audience, a laugh that threatened to prolong itself into an outburst of laughter. But it stopped as suddenly as it had started. There was no long ripple from the tip of the family circle down through the house—a ripple in fact such as the incongruity of the scene justified. *Scarpia* was dead. A beautiful *Tosca*, revenged, was putting candles at his head, a cross on his breast, and an American audience, courteously controlling its great American emotion—laughter—was deeply absorbed again in the few seconds left to the act.



THIS incident bids fair to take its place among the classic contretemps of the opera house, along with that in which Ernest van Dyck lost his wig during a Wagner performance some twenty-five years ago. I have forgotten whether the opera was "Tannhäuser" or "Rheingold"—I think it was the former.

At any rate, during one of the scenic transformations a bit of canvas that was being hoisted caught on van Dyck's wig and yanked it from his head. He recovered it, but in his haste to get it back on—for van Dyck was quite bald—he got it twisted, back to the front, with the uproariously funny result that he had a fringe of hair hanging over his eyes.

The marvel is, that there are not more such accidents. I never see a false nose on an opera singer now without thinking of the mishap to David Bispham when he first essayed "Falstaff."

Bispham afterward told the story in his reminiscences. He became so overheated from the padding he wore to increase his bulk, that the artificial proboscis melted, fell from his face to the stage, and when he stepped on it, caused him to fall full length.

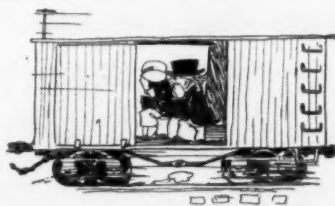
These incidents are naturally distressing to the artist at the time of their occurrence, but, after all, they only add a little spice to the lives of everyone concerned. No artist's career has ever been adversely affected, so far as I know, by anything that gave an audience a hearty laugh, and a humdrum world is the richer, thereafter, for the new story it has to chuckle over.

If, at some future time—say about 1982—the much loved "Uncle Tony" decides to retire and to write "Memoirs" as Bispham did, he can base a chapter on the things that happened to him as *Scarpia*. Of course, he would include the incident in which Maria Jeritza actually stabbed him, so that the wound had to be treated in his dressing room, and the one in which the dying chief of police gasped out his "Aiuto"—"Soccorso"—between frantic clutchings for his stage hair.

THE vicissitudes of artists are by no means limited to accidents on the operatic stage, however. Every concertizer who travels extensively, has to deal frequently with the unexpected. The pianist or violinist, as well as the singer, may find it worth while to cultivate the faculty of looking on all mishaps from their humorous side.

The tale comes from Toronto of a ride in a boxcar, which was not on Paderewski's itinerary. The evening he was to play in the Canadian city he entertained a few friends at dinner in his private car at the station. As the hour for the concert approached they started

to cross the tracks for a waiting taxi, only to find that a string of Pullmans blocked the way. There was little time



to spare, so the pianist climbed aboard, followed by his wife, expecting to be able to step down on the other side.

The train started before they could alight, and if my informant is correct, they were carried something like five miles before the train stopped.

A boxcar was requisitioned, together with a locomotive to pull it back to the Toronto station. So, seated on a packing case, the story goes, the former Premier of Poland and his wife were hauled back to the station and then rushed in an automobile to the recital hall, where Paderewski played an all-Chopin program.

A transcription of Honegger's locomotive music, "Pacific 231," might have been an appropriate encore number.

Which reminds me of an utterly unjust rumor I heard the other day.

I do not believe there is a scintilla of evidence to support a charge that the composer and the conductors who played Honegger's piece ever received a dollar in royalties from the Santa Fé.



WHEN Henry Cowell gave his exhibition of the "stringpiano," i.e. a piano played by plucking or sweeping its strings direct by means of the fingers or some device held in the hand, instead of playing on the keys, he included the following in his program notes:

"Last year I tried to list the totally different sorts of tone qualities to be obtained from the stringpiano. After reaching one hundred and sixty-five, I gave it up as hopeless, since I had not begun to catalogue even those I had already used."

The most amusing thing written about Mr. Cowell's concert was Olga Samaroff's description in the *Evening Post* of how she, all unwittingly, had discovered the 166th as far back as 1924.

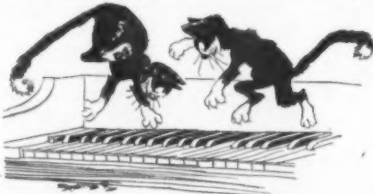
Here is her story of it, in her own words, which, though copyright, I believe the *Post* and its readers will gladly share with others throughout the country:

"I was a guest in a country house outside of Philadelphia. I was practicing the Schumann concerto which I was to play that very afternoon. I still labored under the delusion that my instrument was an ordinary concert grand piano. If I had only given a little thought to its strings! A kitten sprang first upon my shoulder, then upon the music rack and from there it dived into the piano.

"I summoned assistance and every conceivable edible and drinkable temptation was offered to lure the kitten forth, but I now see that fate was at work. The kitten could not be persuaded to come out. Fate had decreed that many heavy objects were reposing upon the piano. They happily stood in the way of the simple procedure of raising the lid and grabbing the kitten, which might have prevented the making of my great tonal discovery. It was doubtless Providence which impelled me to try to see if sound vibrations, or their effect upon the kitten, would expel it from the shadowy depths of the then nameless 'stringpiano.'

"I began to play an original composition. I am not so sure but that there were 'tone clusters' in it. And the more I played, the more the kitten galloped around inside the 'stringpiano.' The effect was indescribable.

"If I had had a grain of sense I would have stopped to write down my composition and my discovery. I should have developed a proper nomenclature for the various rhythms and tonal details. I should have invested heavily in kittens,



hired a hall, engaged Mr. Gilman to write the necessary program notes and

now I should have stood where I undoubtedly belong, in the very front rank of futuristic creative geniuses. 'Of all sad words of tongue or pen, the saddest are: It might have been.'



THE movies simply will not keep out of music, and I, for one, hope that something really worth while will come of an alliance between the screen and good music.

There is talk now of Chaliapin appearing in a film with Pola Negri, a result of the basso's recent visit to Hollywood. All that stands in the way, I hear, is the lack of a suitable story.

Right here, let me recommend again what I have urged in these columns before. This is, film Chaliapin as "Don Quixote," using the scenario of the Strauss tone-poem, and thus combine the finest possible visual illustration of the Cervantes literary classic with music of rare humor and poignant beauty.

We have heard de Falla's marionette opera on a Cervantes episode, and later in the season at the Metropolitan we are to see Chaliapin in Massenet's opera of "Don Quichotte." Irrespective of the inferior musical merit of Massenet's score, the subject is one too fraught with lively and ever shifting incident to be reduced to opera satisfactorily. It clamors for just such extended and varied treatment as is possible only in the pictures.

The windmill battle, the routing of the pilgrims, the overturned boat and innumerable other details which Strauss has so skillfully delineated in his music, can all be made convincing in the cinema, though scarcely by the mechanics of opera.

Chaliapin's *Don Quixote* is as famous abroad as his *Boris*. He would seem to be the ideal impersonator for such a film.

The Strauss tone-poem, beautiful as it is, calls for visual illustration. The multiplicity of detail in the program notes only serves to bewilder the concert patron who tries to keep pace with the adventures, as Variation succeeds Variation in the music. Without a knowledge of what the music represents, how can the full charm of this essentially descriptive composition be captured?

By all means, let us have "Don Quixote" in this form, not only for the opportunity of seeing Chaliapin ring the changes on a superb theme, but for the artistic benefits which would accrue through the music, as well, by means of the pictures.

Here would be a real instance of linking these two arts in a work of tangible value.



IT HAS been whispered to me that Strauss himself may come to New York next fall for the opening of the new Roxy Theater, which is to be the last word in New York's resplendent movie palaces.

The story, related to me *sub rosa*, is that the famous composer is to conduct an orchestra in the score of his "Rosenkavalier," adapted to a film version of that opera, and recently brought out in Dresden and Berlin, with Michael Bohnen of the Metropolitan in the rôle of Baron Ochs. Your foreign correspondents recently told of this venture in interesting detail.

Link Strauss in person with the Chaliapin "Don Quixote" which I have proposed, and you would have a combination to challenge all comers.

SPEAKING of Strauss, he is to be represented somewhat intimately on one of the early programs of Wilhelm Furtwängler, who this week takes over the leadership of the Philharmonic. I understand that he is to play, for the

[Continued on next page]





[Continued from preceding page]

first time in America, music from the latest Strauss opera, "The Intermezzo," which, as your foreign writers have informed the readers of MUSICAL AMERICA, is to an extent autobiographical, in that it deals with an incident from Strauss' own life.

The characters in the amusing little misunderstanding which supplies its motivation, are in reality Strauss, Mme. Strauss and (so Stransky himself has revealed) Josef Stransky. The last named, at the time of the incident used as the argument of the lyric comedy, was co-conductor with Strauss at the Vienna opera.

Whatever the correctness of the critical opinion that Strauss rather wrote himself out some years ago, it must be admitted that the old lion has never lost his faculty for doing things both individual and audacious.



WHEN is a trio not a trio?

When there is a Cable law, a group of English musicians would answer.

This story, as told by immigration operatives, concerns the Compinsky Trio, an English organization which has played in London and the provinces for some years. The two brothers are the trio's violinist and cellist, and the sister is the pianist.

A short while ago the brothers came to America to visit their father, who has a music conservatory in Charleston, Va., and to wait for their sister so that the trio might make a concert tour. As Englishmen, they had no trouble over the quota. They waited patiently, but the sister did not come. She is British, as they are; but she was born in Lithuania while her mother was visiting there, and was brought back to England when she was but a few months old.

When she went to the American consulate for a visé she discovered that she was not the English girl she had always considered herself; at least, not in the eyes of the potentates of Ellis Island.

So she is still in London, waiting until there is a place in the small Lithuanian quota, and her brothers are here waiting for a pianist. The difficulty, as I understand it, is not that there are too many trios in America (the music critics have not been asked for their opinion), but, legally speaking, too many Lithuanians.



IN the *Comoedia* of Paris I find a tale about the composer, Henri Büsser, who recently had a droll experience while conducting his opera "Colomba" in a provincial French town.

Arriving at the theater where his lyric drama after the tale by the departed Merimée was to be produced, he encountered the faithful *concierge* of the stage door, who, according to his custom, barred the way.

"But I am the author of this piece," protested M. Büsser.

The attendant was immensely moved and very obsequiously led the way before the visitor to the stage. With a trembling voice, he then announced to the astonished singers and conductors:

"My dear friends, I have the pleasure to present to you—Mr. Merimée!"



ONE of the New York newspaper critics who prefers walking up and down at the back of recital halls to sitting down in the seats provided him, has been much annoyed recently by per-

sons who stop to ask him questions as to where they can find the checkroom, the head ticket taker, the women's retiring room, the nearest subway entrance and the like.

"Do I look like an usher?" he asks indignantly, "that I should be plied with all manner of public, private and domestic questions?"

HAVING heard this composition played in New York at least ten times in the last thirty years, I am tempted to ask some friend of the *Morning World's* critic, Mr. Chotzinoff, what his authority is for the following statement, in his review of a recent Boston Symphony concert:

"The Moussorgsky number, 'A Night on Bald Mountain,' Mr. Koussevitzky first revealed to local audiences last winter, and last night's repetition of it didn't enhance its importance."

HERE'S a secret for you. Solomon, the pianist, has another name. The reviewer who played safe by saying that his playing was so good that it made little difference whether he was "Solomon Something or Something Solomon," had a premonition of the truth. It is Solomon Something, or to be more precise, Solomon Cutner.

The Queen of Sheba has nothing to do with the correctness or incorrectness of my spelling of "Cutner." That charming tattle-tale pronounced it for me, but didn't write it down.

THERE is one thing that worries me about the invention recently demonstrated in New York, whereby conflagrations may be put out by merely playing on a super-tuning fork with the big brother of a bass-fiddle bow. How are the fires to be kept going in the furnace rooms of our studio apartments, once the instrument becomes popular, asks your

*McPherson*

#### Glee Club Differences Rouse Students at University of California

BERKELEY, CAL., Feb. 6.—The University of California has recently had a shake-up over its Glee Club. Following accusations that jazz has had too large a place in the recent programs, Clinton Morse, director for many years, has resigned. Seventy-five singers left the Club with the leader. These plan to continue, outside the university, even at the trouble of incorporating to do so. Several foreign trips have been taken by the Club in the past. The conviction has been steadily growing for a better class of music, and the University authorities feel it is time to ask for a more dignified representation. A new club is being formed. The University is announcing music courses for the summer session. Modeste Alloo and Glen Haydon of the regular staff will remain through the summer. Phillip Greeley Clapp, Iowa University director of music, and Harry R. Pratt of the University of Virginia, have also been named as teachers. Mr. Pratt will lead courses in harmony and appreciation of music.

ADELINE F. SEE.

#### Wilhelm Furtwängler Comes to Conduct New York Philharmonic

Wilhelm Furtwängler arrived in New York this week on the Albert Ballin to begin his second season as conductor of the New York Philharmonic. He was announced to give his first two concerts Feb. 11 and 12, playing Beethoven's "Egmont" Overture, Mozart's "Eine kleine Nachtmusik" and Brahms' Fourth Symphony. Among the novelties that he will introduce this season will be the first performance in America of music from "Intermezzo," Richard Strauss' opera based on an autobiographical incident.

#### Bangor Elects Music Supervisor

BANGOR, ME., Feb. 6.—Dorothy Brown Dean has been elected supervisor of music, taking the place of Ruth Holden Hopkins who has resigned. Mrs. Dean was supervisor of music in Sherrill, N. Y., last year. She is a graduate of Smith College, where she majored in music, and where she also took a special course for music supervisors. She has been acting as assisting supervisor in the schools since last September. Mrs. Hopkins will leave shortly for Florida, where she will remain for the remainder of the winter.

JUNE L. BRIGHT.

## St. Louis Forces Honor Leader's Memory

ST. LOUIS, MO., Feb. 6.—The thirteenth "pop" concert of the St. Louis Symphony, Rudolph Ganz, conductor, was given on a Sunday afternoon at the Odeon. Mrs. Hector M. E. Pasmezogh, coloratura soprano, was the soloist. The program was:

"Oriental" March.....Zach  
Overture to "The Legend of the Beautiful Melusina".....Mendelssohn  
Aria, "Una voce poco fa," from "The Barber of Seville".....Rossini  
Two movements from the Symphonic Suite "Americana".....Kolar  
"Erotik" (for strings and harp).....Grieg  
Songs by Gomes, Tosti and Terry  
"Blue Danube" Waltz.....Johann Strauss

The "Oriental" was given in memory of Max Zach, who for many years was conductor of the St. Louis Symphony. It has now become familiar to concert-goers, and is a favorite because of its sound musicianship. The "Americana," a first-time number here, met with hearty response. MacDowell's "To a

#### CHAMBER NOVELTY GIVEN

##### Los Angeles Hears Local Première of Tcherepnin Work—Steeb Recital

LOS ANGELES, Feb. 6.—Alexandre Tcherepnin's F Major Sonata had its Pacific Coast first performance at the second violin and piano recital by Sol Cohen and Helena Lewyn. This work is interesting though not particularly original, and fairly modern in idiom. The opening movement, the most unique, has changing modes of exotic nature not unlike a Gipsy improvisation. The second is in somewhat typical Russian mood, sombre, quasi-religious. The last is a Vivace, which contains dance elements. The concert included also Beethoven's "Kreutzer" Sonata and the D Minor Sonata, Op. 75, by Saint-Saëns.

Olga Steeb concluded her cycle of historic piano programs with a concert of moderns before a capacity house in the Biltmore music room. This technically well-equipped player gave readings of fine individualization, among which the "Fileuses pres de Carantec" (Spinning Girls of Carantec) by Rhené-Baton, Barcarolle of Rachmaninoff, Ravel's Sonatine, Dohnanyi's Third Rhapsody and Nieman's "Chinese Quarrel" were new here.

Florence Middaugh, Los Angeles contralto, has closed her studio for a year, to do coaching in New York.

BRUNO DAVID USSHER.

#### Philadelphia Sinfonietta Makes Auspicious Début

PHILADELPHIA, Feb. 6.—Under the auspices of the Matinée Musical Club on Feb. 2, in the Bellevue Stratford ballroom, the Philadelphia Chamber String Sinfonietta made its bow, under the direction of Fabien Sitvisky, a nephew of Serge Koussevitzky. He is a member of the Philadelphia Orchestra, from which the other eighteen members are drawn. Fine tone and precision of attack marked the work of the new organization, which is indeed an asset to local music, making available some of the large and beautiful literature written for the strings in combination. The initial program included the Vivaldi D Minor Concerto Grosso, Arensky's Variations and numbers by Tchaikovsky and Rebikoff. Club members including Elizabeth Pritchard Brey, contralto; Tillie Barmach, soprano; Ruth Montagu, contralto, contributed solos and duets and Lena Blanche Jones and Alexander Smallens, conductor of the Civic Opera, were skilled accompanists.

W. R. MURPHY.

#### British Home Office Approves Whiteman Force's Concert Visit

The forthcoming concert visit to England by Paul Whiteman and his orchestra has been approved by the British Home Office, which has formally advised the conductor that labor permits for his players have been issued. Mr. Whiteman and his men will sail on April 1 for a fortnight's tour and an eight weeks' engagement in London. The orchestra toured in Europe in 1923.

#### Marion Talley to Make Metropolitan Début on Feb. 17

Marion Talley, young coloratura soprano from Kansas City, will make her début at the Metropolitan Opera as Gilda in "Rigoletto." The performance is scheduled for Wednesday evening, Feb. 17.

Wild Rose" and "Dance in the Hall of the Mountain King" from Grieg's "Peer Gynt" Suite, were the extras.

Mrs. Pasmezogh sang "As We Part" by McNair Ilgenfritz as an encore. Esmeralda Berry Mayes was at the piano for the soloist in her second group.

HERBERT W. COST.

#### BACKS U. S. COMPOSERS

##### Damrosch Announces that N. Y. Symphony Will Commission More Works

Walter Damrosch, before leaving on the Paris for a three months' vacation in Europe on Feb. 13, announced that the New York Symphony Society would continue its policy of commissioning composers to write special works next season.

"We are arranging for several new works by American and European composers," said Mr. Damrosch. "We are so delighted with the results achieved this year that we shall probably go on with the system indefinitely."

"Some fear has been expressed that the commissioning policy would result in factory-made music. There is a difference between the musician who contracts to write a potboiler for a commercial manager, and the one who is invited to create a work for an orchestra. The commercial manager insists that he must have 'what the public wants,' and what the man on the street can digest. But when we invite a composer to write something for us, we make no restriction of any kind. We want him to give the best and highest that is in him, unhampered by commercial pressure."

"The two works which the New York Symphony Society produced this winter—the symphonic poem, 'Jürgen' by Deems Taylor, and the Concerto in F by George Gershwin, aroused wide interest and comment."

"I would not encourage such efforts if I did not really believe in their truly great importance toward developing an American music in the higher sense of the word."

"After all, we are only following in the footsteps of Europe, whose greatest masters have founded their art on the folk-songs and dances of their country."

#### Fortune Gallo Knighted by the King of Italy

King Victor Emmanuel of Italy, through Consul-General Axerio in New York and the Italian Embassy in Washington, has conferred the third order of knighthood in the Order of the Crown of Italy, that of Commendatore, upon Fortune Gallo, impresario of the San Carlo Grand Opera Company. This is the third decoration won by Mr. Gallo since the war from his native government. The order was awarded in recognition of his efforts to advance the cause of Italian music and art, and his aid of the Italian and American Red Cross, by benefit performances of grand opera. The notification was sent to Mr. Gallo from the Italian Embassy at Washington, through Consul-General Axerio here. Official presentation will take place shortly. Mr. Gallo was previously given the orders of Cavaliere and Cavaliere Offiziale.

#### Portland Has Performance of Brahms' Concerto With Symphony

PORTLAND, ORE., Jan. 30.—The first Portland hearing of Brahms' Violin Concerto was a feature of the Portland Symphony under Willem van Hoogstraten. Paul Kochanski, the soloist, made his début in this city and was received with acclaim. The orchestral numbers were the Overture to "Rosamunde," Moussorgsky's "A Night on Bald Mountain," Debussy's "Fêtes" and the Overture to "Tannhäuser." Mr. Hoogstraten's readings, as always, were impressive. A group of Seattle musicians came for the event.

JOCELYN FOULKES.

#### Irene Scharrer, Pianist, Arrives

Irene Scharrer, English pianist, wife of Guernsey Lubbock, an Eton College master, arrived in New York last week on the Paris to fulfill engagements here. She will be heard in Boston Feb. 22 with the Boston Symphony, in New York Feb. 28 with the New York Symphony and in recital at Aeolian Hall on March 4.



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# LEVITZKI

## Reports From the Orient

Levitzki is incomparably the greatest of all pianists who have come to the Far East.—*Shanghai Daily News*.

His recitals in Singapore will go down on record as the best music we have heard for years.—*Singapore Free Press*.

He is one of the greatest living titans of the piano.—*Batavia Indische Courant*.

Levitzki created an overwhelming impression.—*Soerabaia Handelsblad*.

To Levitzki goes the signal honor of being the first great pianist to receive a fitting welcome in this colony.—*Hongkong Telegraph*.

An evening of his music makes one forget one is existing in drab Northern China.—*Tientsin North China Star*.



Photo by Nickolas Muray

## Recent American Tributes

His fine musical conceptions, his entrancing nuances, his perfect understanding of every phrase, make a program under his fingers a veritable revelation of the highest art.—*Tacoma News*, Jan. 7, 1926.

Mischa Levitzki's vivid, iridescent playing electrified last night's audience at the First Presbyterian Church. The concert was a popular triumph for a very great artist.—*Seattle Post-Intelligencer*, Jan. 14, 1926.

Brilliancy, force, supreme technique, poetic fire and a flexibility that fairly dazzles the hearer, all these he possesses and exploits.—*Seattle Times*, Jan. 14, 1926.

Levitzki enralls as orchestra soloist.—*Los Angeles Record*, Jan. 30, 1926.

His interpretation of the Beethoven Largo held a majestic beauty and his own cadenza stayed in the idiom of the Master of Bonn with commendable accuracy.—*Los Angeles Times*, Jan. 30, 1926.

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# Diverse Concerts Draw Interested Audiences in Manhattan

**Variety Takes the Place of Number During Week in New York's Concert Rooms—Usual Début Recitals Reveal Aspiring Artists of Different Abilities—Two Mass Glee Club Concerts Attract Large Audiences**

**A**LTHOUGH the number of concerts in Manhattan fell off somewhat last week from the weeks preceding, there was a variety about those which took place that kept up the interest. Among the débutants who were well received, were Gil Valeriano, tenor; Adelina Masino, violinist, a winner of one of the Naumberg Fellowships; and Marie Fromm, pianist. Mme. Charles Cahier closed her series of recitals and Cyrena Van Gordon of the Chicago Opera was heard in a program of interest, the fourth singer of that organization to be heard in New York in ten days.

## Mr. Szigeti Reappears

Joseph Szigeti, Hungarian violinist, whose American début a few weeks ago was one of the season's notable events, gave a recital in Aeolian Hall on Monday evening, Feb. 1, before an audience derived from the musical elite of New York.

Bow wielders of Mr. Szigeti's caliber are rare indeed, and the ability to build a program of the interest that characterized this artist's, is rarer still. Beginning with the "La Folia" of Corelli, the list included Bach's Solo Sonata in A Minor, a Schubert Sonatina in D, the Debussy Sonata, a novelty in Busoni's "Albumblatt," and Hubay's Third "Scene de la Csárda." There was no Tartini "Devil's Trill," no Lalo "Symphonie Espagnole," no Sarasate or Wieniawski.

Mr. Szigeti is a cultured and aristocratic exponent of his art, and a musician to his finger tips. His tone is pure, his technique effortless and many-sided. To hear him play anything was a delight, but a fastidiously discriminate listener liked best the Schubert and Debussy numbers, which Mr. Szigeti him-

self seemed to care for especially. Invaluable was the assistance of Kurt Lührseitz at the piano. W. S.

## Gil Valeriano's Début

Gil Valeriano, a young Spanish tenor, made his bow to New York song lovers in the Town Hall on the evening of Feb. 1. Mr. Valeriano presented a good-sized and quite exacting program in a manner that would have done credit to a singer of veteran experience. He began with Italian numbers by Handel, Pergolesi, Donaudy and Sibella; sang a German group of Franz, Loewe and Strauss, the Aubade from "Le Roi d'Ys," songs in French, Spanish and English, and "M'appari" from "Marta."

Mr. Valeriano was a decided sensation in the songs of his native land. The rhythm, the bounding enthusiasm, the irrepressible color with which he contrived to vivify these numbers were as exciting as they were unusual. The very physique of his voice seemed to change as he swung into the "Granadinas," the "Minina"—with a different set of hues for each. A certain brassiness of quality was apparent through this music, seeming to add, if anything, to the intensity of the interpretation.

Well considered use of his organ, which, incidentally, seemed particularly beautiful in *mezza voce*, distinguished almost all of his singing, laid upon sound foundations of taste and intelligence. Frank La Forge was at the piano. W. S.

## Lashanska-Millar

Two vocalists of contrasting types of voices supplied the program of the concert given the afternoon of Feb. 2 in the grand ballroom of the Roosevelt. Of these, Hulda Lashanska, soprano, had been lately re-introduced to New York by a recital of her own. The other, Frederick Millar, basso, a relative newcomer among concert artists in this country, having made his American début last season in Boston. This was his initial New York appearance.

Mme. Lashanska's voice was again disclosed as one of the most attractive of its type, and was used with her accustomed grace and style in songs by Gluck, Haydn, Schubert, Liszt, Strauss, Tchaikovsky, Moret and Straub, with extras after each of her groups. Mrs. Grace Marshall was her accompanist.

Mr. Millar sang with skillful modulation of his heavy bass voice, the air "Il Lacerato Spirito" from "Simone Boccanegra," Handel's "O Rudder than the Cherrv," German lieder by Schubert and Brahms, Secchi's "Lungi dal Caro bene" and an English group.

Though he possesses notes of considerable power, Mr. Millar elected to project most of his numbers in the half-voice. Edward Hart was his accompanist. B. B.

## Julia Glass Plays

Julia Glass, who has appeared here before, gave a piano recital in the Town Hall on the afternoon of Feb. 2, with a program that included Paderewski's Variations and Fugue in A Minor, the F Minor Sonata of Brahms and numbers by Chopin, Ravel, Scriabin, Moszkowski, and arrangements of Godowsky and Dohnanyi.

Miss Glass did her best playing in the smaller forms, which she had chosen with admirable knowledge of her own talent for certain effects. Her technical equipment and the ability to exhibit this attribute from its best-looking angle, found opportunities especially in Moszkowski's brilliant G Flat Study and Dohnanyi's overlaid derangement of the Waltz from the ballet, "Naïa." The Scriabin double-note Study in D Flat from Op. 8, was neatly done, with ease and variety of nuance.

The Brahms received a rather one-colored, but technically adequate performance, which says not a little. There is more splendid defiance than Miss Glass realized in the opening theme, that four-note motif that runs through the Allegro, as does the "Assembly" leit-motif, which resembles it so strikingly, through the first of "Meistersinger." The lines immediately preceding the entrance of the D Flat theme in the Andante could have been much more *misterioso*. W. S.

## Second Roes Recital

Paul Roes, Dutch pianist, who made his American début in Town Hall on Dec. 7, gave a second recital in the same auditorium on Feb. 2. His program contained the Bach-Busoni "Chaconne," the twenty-four "Preludes" of Chopin, Schumann's "Arabesque" and F Sharp Major "Romance," and his own composition, "Le Jour," in three movements: "L'Aube," "Midi Latin" and "Le Crépuscule du Romantisme."

Mr. Roes played on this occasion with noticeable unevenness. Periods of meticulous workmanship alternated with others marred by careless fingering and pedaling that were more confusing than clarifying. His most marked peculiarity was a sudden pianissimo into which the tone dropped like a biplane into an air-pocket. Part of the time he had the manner of one improvising.

These vagaries were disappointing in a pianist who displayed in his earnest moods artistic taste and sound musicianship intelligently directed. He has an assured technique and a fine command of color shades. As a composer, his sympathies are with modernism of the Gallic variety. "Le Jour," given at this time its third public performance from manuscript, proved eclectic in style and not particularly interesting in thematic material. B. L. D.

## Henry Cowell Innovates

Those who wished to see Henry Cowell hit the keys with his clenched fist had to wait until the last of his piano soli at the concert in Aeolian Hall the evening of Feb. 2, devoted entirely to his innovations. They were not disappointed. Judging from the sounds that resulted, the instrument gave back blow for blow. Earlier, his audience had seen him pluck the strings of the piano from the inside, using his fingers, metal rasps, and what looked like a tackhammer in the process, thereby demonstrating what he has termed the "stringpiano." Besides this, the flats of his hands, wrists and forearms were employed to yield "tone-clusters," the cacophonous novelty of two seasons ago, whereby all "the passing notes between the outer limits of a chord" are sounded simultaneously with that chord.

All of the music played was composed by Mr. Cowell. Most of it sounded like so many class-room exercises written expressly to illustrate the various theories set forth in his program notes. These pertained to the "tone-clusters," to the different tonal qualities (165 plus) to be obtained by playing directly on the strings, instead of the keyboard of the piano, and some ideas in cross rhythms and melodic extensions which may not be as new as Mr. Cowell believes them to be. Sundry curious effects were produced, such as the wailing of the wind in the stringpiano "Banshee" and in parts of a work for stringpiano and ensemble. This detail was a distinct improvement on the theatrical wind-machine used in the Strauss "Don Quixote." But the quality of musical inspiration in the various works presented was not sufficiently high to sustain interest in Mr. Cowell's rather lengthy succession of tonal curios.

Besides the composer, a new violinist, Leo Linder, a string quartet consisting of Ralph Henkle, Nicolay Berezowsky, Henry Waller and Oswald Mazzucchi, and three woodwind players, Bruno Labate, oboe, Gustave Langenus, clarinet, Benjamin Kohon, bassoon, and Bruno Jaenicke, horn, were participants. Lamar Strinfield led the ensemble. All the numbers played were programmed either as "first time in New York," or "first time anywhere."

Mr. Linder's début was so obviously a matter of advancing Mr. Cowell's innovations (though he responded to applause with two encores), that an estimate of his playing should be deferred until an appearance made more definitely on his own merits. O. T.

## Marya Freund's Second

Marya Freund, soprano, who specializes in the ultra-modern, gave her second recital in Aeolian Hall on the afternoon of Feb. 3, with Edward Harris at the piano. Miss Freund presented only one group of cacophonies, three songs by Schönberg, the remainder of her program being strictly conventional, even to

[Continued on page 29]



*Gisaborn*

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# SZIGETI

*"One of the greatest artists now playing the violin"*  
(Eugene Stinson—Chicago Journal)

*"Superlative violin art—an interpretation incredibly beautiful"*  
(N. Pugh Smith—Cincinnati Times-Star)

*"An aristocrat of his art"*  
(Pitts Sanborn—New York Telegram)

## Scores Again

NEW YORK POST,  
FEBRUARY 2 1926.

### Szigeti Violin Recital

Mr. Szigeti's recital, however, was a distinct reward of virtue.

This distinguished artist had chosen a program characteristic of his aristocratic and deeply musical personality. It included Corelli's "La Folia," Bach's sonata in A minor for violin alone, Schubert's enchanting sonatina for violin and piano in D major, Busoni's Albumblatt, Debussy's sonata and Hubay's Scene de la Csarda, No. 3.

Mr. Szigeti's attributes very completely explain his successful career. His tone is not voluminous, but it is beautiful and it has a nobility which seems to lend it breadth and power. His technique is sure and masterly, his musicianship is unquestionable, and these qualities are linked with the poetic imagination which carries art beyond the region of rectitude and accuracy.

The performance Mr. Szigeti and Mr. Ruhrseitz gave of the seldom played and very beautiful sonatina of Schubert was a source of unqualified joy to the listener. This young pianist, Kurt Ruhrseitz, who so far as I know has only appeared in New York in the capacity of ensemble player and accompanist, will bear watching. It would not be surprising to see him emerge—if he wishes to—from his present sphere of activity to that of an important solo pianist.

Whether he has the requisite virtuosity one can scarcely know from the programs in which I have heard him, but he certainly has a profound understanding and firmly established musicianship, as well as an excellent general piano technique.

It was interesting to hear Busoni's Albumblatt, which was somewhat akin in mood and harmonic texture to his piano Berceuse, but it set one to wondering again just what it is that has prevented Busoni, great artist that he was, from expressing his greatness in the music he has written. This music always seems to me to fall short of its creator.

The Debussy sonata as played by Mr. Szigeti and Mr. Ruhrseitz seemed to me more important than I have ever found it before, and although it can scarcely be ranked with Debussy's greatest works it seems well worth reviving in such a performance as the one heard last night.

There was a romantic and colorful pathos in Mr. Szigeti's playing of Hubay's Scene de la Csarda as well as fire and impressive technical mastery in its brilliant moments.

Mr. Szigeti is undoubtedly an artist of the first rank.

His audience, in which one recognized many faces of well-known connoisseurs of the type to be found only at important concerts, expressed the pleasure he gave them in no uncertain fashion.

OLGA SAMAROFF.

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## PRESS UNANIMOUS!



### Herald Tribune:

"An unusually fine violinist, with a remarkably finished and polished technical skill; a firm, smooth tone of excellent quality, artistic phrasing and marked expressive ability."

### World:

"Played to the delight of a discriminating audience."

### New York Telegram, Pitts Sanborn:

"He is a master of style. When he plays Bach it is the simon-pure article. His Schubert is, by the same token, Schubert, and his Debussy is authentically Debussy."

## Second N. Y. Recital

NEW YORK TIMES,  
FEBRUARY 2 1926.

### SZIGETI WINS AN OVATION.

Violinist Confirms His European Reputation as a Master Artist.

The second recital of Joseph Szigeti at Aeolian Hall last evening confirmed his European reputation as a master violinist. He is virile, firm and dignified, rather than emotional. He kept his audience absorbed through an exacting program, each number leading to recalls. Unlike Heifetz, Szigeti, instead of seeming to ignore his instrument in a lofty manner, centered his whole mind upon it. Corelli's "La Folia" gave this impression. Mr. Szigeti was recalled twice at its conclusion.

Bach's rarely heard Sonata in A minor for violin alone was played with the breadth and authority which mark the mature artist. For this the violinist was recalled three times.

A first performance here of Schubert's Sonata in A was with the calm elegance suitable to the composition. For contrast, Mr. Szigeti offered a first performance in New York of a Busoni "Albumblatt," dated 1917, its only claim to distinction being the composer's name. A Debussy Sonata, also of the year 1917, shone with the originality and individuality of its composer.

Mr. Szigeti closed his highly successful recital with one of Hubay's characteristic pieces, "Scene de la Csarda," and was clamorously recalled to play an encore.

The violinist had an able collaborator at the piano in Kurt Ruhrseitz.

### Sun:

"There was aristocracy and a carefully cultivated sense of form and structure in all that he did. The quality of his tone often possessed the shimmer and warmth of light passed through iridescent glass. His finished technic was admirable."

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## Kansas City Civic Opera Advances

KANSAS CITY, MO., Feb. 6.—The choosing of the Kansas City Civic Opera Company, Mr. and Mrs. Ottley Cranston, general directors, for one of the attractions of the Ivanhoe Series, at Ivanhoe Auditorium Jan. 29, proved a fortunate one. "Faust" was the opera given, with a cast that advanced several notches the standard of previous performances. Praise is due Eben White Sloan, manager of the series, for the opportunity he afforded the city's musical forces to cooperate.

The Little Symphony, N. de Rubertis, conductor, gave a smooth, finished reading of the score and inspired the singers to their best efforts. The Haydn Male Chorus, J. R. Jones, director, augmented with the Ivanhoe Glee Club, and the Memorial Boys' Choir the excellent chorus of the company.

Nita Taylor impersonated *Marguerite* with characteristic thoroughness of vocal and histrionic resources. *Faust* was successfully sung and portrayed by Judson House, the only guest artist of the performance. Mr. Cranston's *Mephistopheles* has always been excellent, and his work in this performance was no exception. Effective singing and acting of Stanley Deacon, as *Valentin* was acclaimed. Louie Collier Cranston's clever *Martha*, Dorothy Opplyn's *Seibel*, winning much favor, and R. A. Couchman's satisfactory *Wagner* completed the cast.

The ballet, under the capable direction of Marie Kelly, was delightful with Mildred Lyons, Veva Burns, Dorothy Kirtley, Helen Schmidt, Virginia Cartlich and Nell Palis. William J. Mack's services as technical director were an important factor in the success of the performance.

The opera was repeated the following evening with one change in the cast. Agnes Scott Longan-Hauer of New Rochelle, N. Y., was the *Marguerite*. Her previous experience with the San Carlo and Boston companies stood her in good stead. Her acting was convincing, and her brilliant vocal resources were used with assurance and taste. Others of the

cast repeated their commendatory efforts.

The school children of this city were given a departure from the symphonic and appreciation programs that have been presented by the Kansas City Symphony Association, when that organization and the Kansas City Civic Opera Company united their efforts in five performances of "Martha" at Ivanhoe Auditorium, the week beginning Jan. 26. More than 10,000 children witnessed the performances, given with varied casts through the week. The Kansas City Little Symphony participated. Margaret Lowry, head of the appreciation department in the public schools, interpolated explanatory comment.

Dusolina Giannini, soprano, sang for the first time in this city, in the Fritschy afternoon concerts, at the Schubert Theater, Jan. 26. The artist sang superbly a program of arias and songs. Her accompanist, Mollie Bernstein, pleased equally in her capacity.

A concert in the Ivanhoe Series was given on Feb. 1 by Jacques Thibaud, violinist. Works of Fauré, Corelli, Bruch, Bach, Rameau-Kreisler, Brahms-Hochstein Mozart-Kreisler, Granados and Debussy were given fine interpretations.

Ivanhoe Auditorium was filled to capacity, Jan. 25, for the violin recital of Fritz Kreisler. An ovation lasting several minutes was accorded Mr. Kreisler when he appeared to play his opening number, Beethoven's "Kreutzer" Sonata. Carl Lamson was his coartist. The Vieuxtemps Concerto in D Minor was played with all the virtues Mr. Kreisler's auditors have come to expect from his performance. Enthusiasm was at high pitch through the evening. The event was given under the direction of C. J. Foley of Boston.

John R. Jones, director of the Haydn Male Chorus, has again proved his unquestioned value to that body. This was noted when, at the Ivanhoe Auditorium, Jan. 21, the organization was heard in the most artistic work of its career. Mr. Jones is an exacting taskmaster, and the sympathetic response enlisted from his men resulted in an impressive performance. Richard Canterbury, accom-

panist, was also lauded in the rôle of composer. His "Spring Magic," dedicated to the Haydn Chorus, was given an effective interpretation. Piano solos by this artist were warmly received. George Arnold, baritone, and Delssohn Conway, 'cellist, contributed their share toward the success of the concert.

BLANCHE LEDERMAN.

### SEDALIA HEARS BOY SINGER

Epworth Men's Class Presents Organist in Joint Recital

SEDALIA, Mo., Feb. 6.—Ellis Ruble DeLong, fourteen-year-old boy soprano of Kansas City, Mo., assisted by Edna Scotten Schubert, organist, of Kansas City, and William B. Hert, violinist of this city, were heard in concert at the Liberty Theater on Jan. 19, under the auspices of the Business Men's Bible Class of the Epworth Methodist Episcopal Church.

The youthful singer, who was soloist during last spring in The Little Church Around the Corner, New York, was given ovation after ovation by an appreciative audience. He sang works of Handel, Tchaikovsky, Knapp and Franck; a Spanish group, given in treader costume, and a group of popular ballads. A work of a local composer, K. R. Barnum, was heard.

Mrs. Schubert made a fine impression as organist. Both Mrs. Schubert and Master DeLong are members of the choir of Grace and Holy Trinity Church, Kansas City, Mo. LOUISE DONNELLY.

### White Temple Choir Sings in Miami

MIAMI, FLA., Feb. 6.—Charles F. Cushman presented his White Temple Choir in its annual secular concert recently. Marguerite Starell was guest soloist; and Eda Keray Liddle, assisting violinist. Members of the Choir who took solo parts were Dorothy Stears Mayer, Maude Burns, Yale Whitney, Allan Carr and Joseph Rose. Howard Cox and James Dale appeared with two members of the Choir in quartets.

ANNIE MAYHEW FITZPATRICK.

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### LIND AIRS WOO MEMPHIS

Hempel Rouses Listeners in Recital—Russian List Attracts

MEMPHIS, TENN., Feb. 6.—Frieda Hempel gave her Jenny Lind concert in the Auditorium on Jan. 20 under the auspices of Cortese Brothers. Miss Hempel's program included an aria from "The Marriage of Figaro," Handel's "Oh! Had I Jubal's Lyre," a group of Schubert and Schumann songs, "The Echo Song," the Shadow Song from "Dinorah" with flute obbligato, Mendelssohn's "On Wings of Song" and Taubert's "Bird Song."

Erno Balogh, who assisted as excellent accompanist, played several solos, including a Pastorale by Scarlatti and two Chopin numbers. Louis P. Fritze, flutist, assisted as soloist.

An interesting program of Russian music was given recently at the Y. W. C. A. by Valentina Tumanskaya, soprano, assisted by Paolo Grosso. The program comprised numbers from Tchaikovsky's "Pique-Dame," Glinka's "Life for the Tsar," compositions by Rachmaninoff, Glière and Varlanoff. Mr. Grosso played several selections, including Glinka's "The Lark," and compositions by Wieniawski. Celine Wright assisted as accompanist.

Another large crowd filled the ballroom of the Peabody Hotel for the fifth musicale under the direction of Louise Bowen. Appearing on the program were Elsa Gerber, contralto; Mrs. G. T. Fitzhugh, soprano; Mildred Mitchell, pianist, who played the Rubinstein Concerto in D Minor with the orchestral part on the second piano played by Theodor Bohlmann; Mrs. F. E. Rives, harpist, and Mrs. Patrick O'Sullivan, reader. Mrs. Arthur Bower assisted as accompanist. BABETTE M. BECKER.

### Cavanaugh Conservatory Gives Program

WICHITA, KAN., Feb. 6.—The Cavanaugh Conservatory, in its last pupils' recital, introduced the following performers: Earl Marsh, Hanford Fitch, Mary Catherine Gelbach, Carol McClure, Allen Harrell, Ruth King, Dudley Burris, Margaret Thomas, Ethel King. T. L. KREBS.

# LEO, JAN and MISCHEL CHERNIAVSKY

## TRIUMPH IN INDIANAPOLIS

After the concert given by Leo, Jan and Mischel Cherniavsky in Indianapolis, January 14th, the Indianapolis "Star" printed the following laudatory review, which is reproduced here as being quite in the vein of the current criticisms of Cherniavsky concerts appearing from day to day in the local press wherever the brothers play.

"TO review such a program is at once an unusual pleasure and a somewhat difficult problem, for one feels the lack of words to describe music of such exquisite loveliness. The absolute quiet that prevailed when any of the three artists appeared on the stage proved better than any critic's words the intense appeal of their playing. The audience indeed seemed hushed in admiration and awe that such music could be brought forth from any instrument; almost hypnotized by the moving beauty of the harmony created by these three premier artists.

### "Challenge Criticism"

"INDIVIDUALLY and in their ensemble work they challenge criticism. Those who went to listen remained enthralled; the two hours seemed not more than twenty minutes, and when the concert ended there were audible expressions of regret that it could not have been continued indefinitely. One reviews such music with a feeling that language is an inadequate means of expressing emotion. To say it was "exquisite," "lovely," "wonderful," "marvellous," is only to repeat a few of the expressions heard in the audience when the program was finished. Such words were fair verdicts, but the faces of those who listened, absorbed, fascinated by the music, told better than could be done by words how fine is the artistry of these brothers.



Leo, Jan and Mischel Cherniavsky

### "Here Eight Years Ago"

"THEY played in Indianapolis eight years ago, and have since played in all parts of the world. Many who heard them in their first appearance were on hand to hear them again, and it is safe to say that none who heard them yesterday would willingly miss any Cherniavsky concert in the future. The first number (Arensky Trio in D minor) served as an introduction—a forecast of the loveliness to come. After such a perfect trio one scarcely expected to hear individual work no less perfect; it is unusual indeed to find artists who combine their playing so well, yet stand out so distinctly as individuals.

### "Caresses Instrument"

"IT seemed altogether natural that the musician (Mischel) should hold his instrument close to him, as a mother might hold a child; that he should smile at it and touch it caressingly, for under his touch it becomes a living voice of incomparable loveliness, yearning, singing, laughing—mirroring a hundred moods. The gay "Spinning Wheel," played for the most part upon a single string, brought responsive smiles to the faces of those who listened, and when as an encore the cellist played "The Song of India," there seemed nothing more to be desired.

### "Pianist True Musician"

"IT is a high compliment to Jan Cherniavsky, the pianist, that he equalled his brother's achievement, playing with such artistry that familiar melodies took on new and undreamed of beauty. His brilliant playing could best be described by that overworked word "thrilling." It is felt as well as heard. Leo Cherniavsky had the difficult task of living up to both of his brothers, and his ability to do so was at once evident. It was an afternoon of sheer delight, and one that will remain long in the memory of those privileged to enjoy it."—Indianapolis Star, Jan. 15, 1926.

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(WITH COENRAAD V. BOS AT THE PIANO)

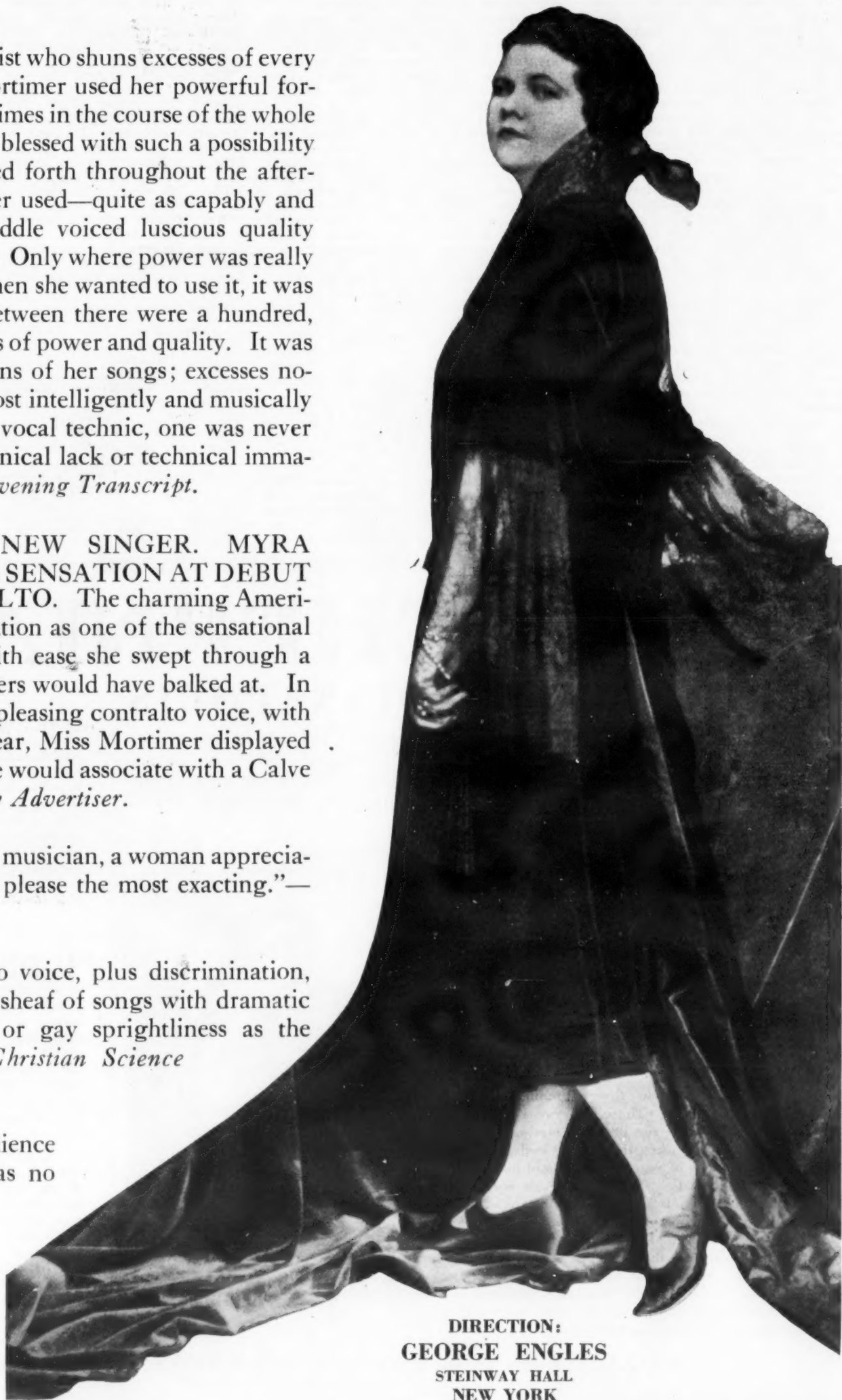
"Miss Mortimer is the rare artist who shuns excesses of every kind. For example, Miss Mortimer used her powerful fortissimo not over three or four times in the course of the whole recital. Many another singer blessed with such a possibility of power would have bellowed forth throughout the afternoon. Instead Miss Mortimer used—quite as capably and as pleasingly—a light or middle voiced luscious quality throughout many of her songs. Only where power was really desirable did she use it, and when she wanted to use it, it was there in limitless amount. Between there were a hundred, perhaps a thousand, gradations of power and quality. It was even so with her interpretations of her songs; excesses nowhere; fullness of resource most intelligently and musically applied, everywhere. Of her vocal technic, one was never aware, proof positive that technical lack or technical immaturity was absent."—*Boston Evening Transcript*.

"HUB THRILLED BY NEW SINGER. MYRA MORTIMER FURNISHES SENSATION AT DEBUT AS DRAMATIC CONTRALTO. The charming American girl lived up to her reputation as one of the sensational surprises of the day, when with ease she swept through a program that many older singers would have balked at. In addition to having a rich and pleasing contralto voice, with an enunciation remarkably clear, Miss Mortimer displayed all the dramatic graces that one would associate with a Calve or a Farrar."—*Boston Sunday Advertiser*.

"An excellent vocalist, a sound musician, a woman appreciative of poetry, her work must please the most exacting."—*Boston Herald*.

"Blessed with a rich contralto voice, plus discrimination, Miss Mortimer presented her sheaf of songs with dramatic feeling, languishing rubato, or gay sprightliness as the interpretation demanded."—*Christian Science Monitor*.

"Before long yesterday's audience began to realize that this was no perfunctory debut, but a recital by a notable artist with personality, dramatic power, and fine musicianship."—*Boston Sunday Globe*.



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## HAIL OMAHA FORCES IN SECOND CONCERT

Harmati and Men Fêted  
When Symphony Gives  
Successful List

By Margaret Graham Ames

OMAHA, NEB., Feb. 6.—The second of this season's series of concerts by the Omaha Symphony, Sandor Harmati, conductor, was given on Jan. 27 in the City Auditorium, with Rhys Morgan, tenor, as soloist. The list was as follows:

Overture to "The Merry Wives of Windsor".....Nicolai  
Aria, "O Paradiso".....Meyerbeer  
Aria, "E lucevan le Stelle".....Puccini  
Two Indian Dances.....Skilton  
Group of Songs by Bach, Rasbach, Merikanto and Protheroe  
Symphonic Suite "Schéhérazade," Rimsky-Korsakoff  
March, "Pomp and Circumstance".....Elgar

Again praise is due the untiring efforts of the business and professional women's division of the Chamber of Commerce, and to John Hopkins and other commissioners of the city for the installation of the shell in the Auditorium. This shell, the suggestion of Mr. Harmati, has greatly improved the acoustics of the building.

Mr. Harmati conducted the program in a sincere, straightforward and musicianly fashion, without score. His manner avoids the superficial graces and spectacular gestures. All the numbers were interpreted with vital and dramatic effect. "The Merry Wives of Windsor" Overture was a delightful number.

The performance of the two "Indian" Dances had added interest in the presence of the composer, Charles Sanford Skilton. The "War Dance" was repeated. The applause brought Mr. Skilton to the stage.

The outstanding number on the program was the "Schéhérazade" Suite. Mr. Harmati exhibited great power in this number, encompassing the work with authority. His dynamic personality was well exhibited in leading the various colorful moods of this composition. Harry Brader, concert master, and Virginia Mulholland, harpist, played their solo passages with charm.

There was evident through the whole program a strong spirit of coöperation and sympathy between Mr. Harmati and the orchestra. At the close of the concert, upon a signal from the conductor, the orchestra rose to acknowledge the thunderous applause.

Mr. Morgan was new to Omaha, but won his audience completely. He has a beautifully placed voice and sings with ease and artistic finish. The applause after the "Tosca" aria necessitated a repetition. An added encore was "La donna è mobile," given to the orchestra's accompaniment, under the direction of Ernest Nordin, assistant conductor. Corinne Paulson Thorson supplied musicianly accompaniments for Mr. Morgan in his group of songs.

Newark Applauds Lyric Club and Vertchamp Quartet

NEWARK, N. J., Feb. 6.—The second concert of the Vertchamp String Quartet drew a large audience to Wallace Hall. The program was introduced by Dr. Sigmund Spaeth, who explained the numbers briefly. A feature of the concert was the César Franck Quintet, in which Tomford Harris gave an excellent performance of the piano part. The entire program was played with nicety of phrasing and unanimity of purpose. The Quartet consists of Albert Vertchamp and Rudolph Fuchs, violins; Clarence Herfurth, viola, and William Ebann, cello. The Lyric Club, under the direction of Dr. Arthur Woodruff, opened its season at the Y. M. H. A. Auditorium recently. The performance was in keeping with Lyric standards, being marked by smooth tone and effective shading. PHILIP GORDON.

Dayton Hears Jewish Music

DAYTON, OHIO, Feb. 6.—A large audience heard Jewish folk-songs played by Julius Wolfsohn, pianist, of the Vienna Conservatory of Music, recently. For the most part the pieces were compositions or transcriptions by the artist, his paraphrases being especially elaborate. H. EUGENE HALL.

# EVSEI BELOUSSOFF

'Cellist

at his third New York recital on Jan. 27

"played in admirably artistic style. His performance was an admirable example of the finest feeling for 'style' in music. It was found delightful by the audience."

Richard Aldrich in the N. Y. Times

OTHER CRITICS CONCUR AS FOLLOWS:

Mr. Belousoff, a most musicianly and accomplished cellist, was in excellent form last night, producing AN UNUSUALLY SMOOTH AND POLISHED TONE, in a technically skilled, artistically phrased performance.—F. D. Perkins in Herald Tribune.



Mr. Belousoff is one of the best known cellists, and he possesses an international reputation as soloist and ensemblist. A recital of artistic excellence. A large and deeply appreciative audience.—W. J. Henderson in N. Y. Evening Sun.

Mr. Belousoff played with discretion and skill, eminently capable cellist, an artist indeed worthy of the name.—Pitts Sanborn in N. Y. Evening Telegram.

So cleverly did Belousoff control the tone of his cello, so beautifully balanced was the performance, so much in the spirit of the music, that the result was lovely beyond description.—Paul Morris in the N. Y. Evening World.

Mr. Belousoff was in the best of form; he played everything with warm, nobly singing tone. One had to marvel at his soulful cantilena, as well as at the pure and brilliant technic in rapid passages.—N. Y. Staats-Zeitung.

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# Percy Rector Stephens Discusses Scholarships

ONE of the questions about which much breath is expended and much ink spilled in the musical world, is that of scholarships: whether they should be at all or not at all, and if they are to be, how, when and why, and if not, why not! Every teacher has been up against this problem of the free pupil, some holding that they are a vexation to the spirit and others that they are an obligation, and that even if ninety-nine turn out badly, or better say, do not turn out at all, the effort is worth while for the sake of the hundredth.

"It's like Abraham discussing the destruction of Sodom with the Lord," said Percy Rector Stephens. "You remember? 'And he said there may, peradventure, be ten righteous men,' and the Lord replied, 'I will not destroy it for ten's sake!'"

"I cannot see why such a fuss has been raised about scholarships in certain quarters. If there are abuses, there is another side to the matter as well. All teachers have free pupils, or if they don't they ought to be ashamed to admit it. Most of them, however, do it on a personal basis. I do not think that the practice of giving free scholarships can be dismissed as unethical until a good reason is shown for its discontinuance, and authoritative action taken by an aggregation of reputable teachers. This has been done only partially and under circumstances of pressure or 'railroading,' and has not been wholly clarified. The fact that one individual chooses to get up and yell that the practice is unethical does not make it so.

## Conservatory Scholarships

"All conservatories give free scholarships, and in the contracts of individual teachers there is usually a clause either compelling or permitting them to take a certain number of free pupils. I, personally, was able to continue my career on a free scholarship at the National Conservatory under Dvorak and Capoul in 1897, having won the scholarship from 364 contestants. Two scholarships were awarded, the first to me because my musical background was somewhat broader than the applicant who received the other award. I can say in my own case that this scholarship was of inestimable benefit, and I am sincerely grateful. It may be true that scholarships are, as has been claimed, a bait to attract pupils, but even so, what of it? I cannot see that this is unethical, and certainly as long as its presentation is honest the universality of the practice at present justifies it. By 'honest' I mean where no fee is charged for a trial.

"Of course, the question might arise as to how one is to discriminate between the pupil who is able to pay and those who merely want to get something for nothing. This is not so terribly difficult. After all, in universities competitive scholarships are awarded solely on



Photo by Nicholas Muray

Percy Rector Stephens

the basis of merit. Usually the financial standing is investigated and the scholarship awarded to the one whose lack of finances demands assistance. With free tuition at universities references have to be given, and these are carefully looked up so that scholarships are not wasted upon those who are able to pay.

## Juilliard Foundation

"Personally, I am only too glad to ease things up a bit for worth-while pupils who have spent all of their money and yet are at a point when, if they were to stop, all that had gone before would have been wasted.

"You ask me about the Juilliard Foundation? The whole thing, I believe, is being made into a free scholarship idea. I don't know what their exact plans are for the future, but I do know what they have done in the past, and I cannot understand why the fund is not being administered for the benefit of the teacher as well as the student. It certainly is not being so done if pupils are told arbitrarily where and with whom they have to study. The teacher may need assistance in his career as well as the pupil, and, mind you, I'm given to understand that the Juilliard Foundation was to promote and further the interests of American music and assist musicians, or was it left only for the student? The fund now has established a conservatory and its object seems to me to be to take pupils from outside teachers and turn them over to teachers in the Foundation's Conservatory, and, if reports are true, some of the teachers receiving salaries, in my judgment, far beyond their real worth.

"Let me mention a specific case: I know of a girl who applied for a Juilliard Scholarship who had studied for several years with one of the best-known teachers in New York; the teacher in question had received no compensation

for the last two years. She had a good voice and it was sufficiently well trained for the Juilliard Powers-that-Be to award her a scholarship, or fellowship, or whatever they call them. The girl thought, of course, that they would give her the money to continue her lessons with the teacher with whom she had been studying; but oh, no! She was told she would have to study under Mr. X, one of the Foundation's teachers, and there was no appeal from this decision.

"Now, look at this matter in a common sense way. The girl must have had a good voice and been pretty well taught or they would not have given her the award. The mere fact that they did so proved that her teaching could not have been so bad. She complained and was told, sharply and shortly, 'We know what we are doing and we have engaged the best teachers there are.'

"What is there to be said after that? The girl studied and was not at all satisfied with her lack of progress. The methods was diametrically opposed to all her former work.

## That Advisory Board!

"Here is an institution creating a preferred, arbitrary scholarship, not with their own funds, mark you, but with a fund left by Juilliard for the use of the American people. Remember, please, that we have never found out why the advisory board, Lizzie P. Bliss, Susan D. H. Dakin, Janet Schenck, Richard Aldrich, and Ernest Schelling, all persons of unquestioned probity both musical and otherwise, resigned. The only reason they gave was that certain suggestions were 'in many important instances not followed.' I am not making any charges because I haven't any knowledge of the working of this Fund. I am merely throwing a question into the air.

"Unless pupils have a large sum of money at their disposal, and it is very seldom that the really talented pupils have, they come to a point where they need money to bridge them over. Many a promising career has been lost simply for want of a thousand dollars or so, when a year or two years of study would put the student across the ticklish place. What an inestimable amount of good a fund for just this sort of thing would be! The receiving of lessons is only one part, the question of living also enters.

"I know just how much such a fund could do, because I have had a small one myself for this very purpose. Some years ago a teacher who was talented, ambitious and in every way worthy, found that the money she had planned on for her season of study in New York was insufficient and would last only till February first, when it would be necessary for her to return home. The following three or four months were vital for her, so I went to a wealthy friend of mine and presented her case. Fortunately she was willing and able to help and gave me \$1,000. With that \$1,000, not only the girl in question, but another pupil as well, was enabled to

continue her lessons; one until the end of the season and another through the summer Teachers' Sessions in Chicago. "To both of them I said, 'There is no personal obligation in this matter at all. The money might as well have come to you from the sky, but there is a very decided obligation to pay it back so as to help another fellow along the road.' That thousand dollars has been turned over several times, and be it said that

[Continued on page 41]

## "Electrifies" New York Audience

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## —COMMENTS—

This remarkable child not only played with astounding authority and well developed violin technique, but with that peculiar instinctive understanding and feeling which those of us who try to teach know cannot be taught. Little Shumsky was taken after his performance to a box where Toscanini sat, and was warmly greeted by the great Maestro.—*Olga Samaro* in the *N. Y. Eve. Post*.

He stood up with the assurance and poise of a veteran artist, and played the Bacherini Concerto with precision of attack, fire, vigor and fullness of tone, that would have been a credit to a performer three times his years.—*N. Y. Herald Tribune*, Jan. 24, 1926.

Oscar Shumsky, had his part more than note perfect—he gave it life, vim, movement, as well as fullness of tone, that older violinists would envy. He was enthusiastically applauded and recalled.—*N. Y. Times*, Jan. 24, 1926.

Personal Address:

300 Delancey St., Philadelphia, Pa.

## DENVER HAILS ARTISTS

Maria Kurenko, Seidel and Flesch Appear in Noteworthy Concerts

DENVER, Feb. 6.—An audience of 6000 attended the concert in the Oberfelder Series, given by Toscha Seidel, violinist, and Maria Kurenko, coloratura soprano.

Retaining his old-time fire and abandon, Mr. Seidel has perfected his technical equipment and refined his tone. His playing on this occasion causes one to regard him as among the elect in the violin world.

Mme. Kurenko's voice seemed rather small for the huge spaces of the auditorium, but its purity and flexibility were happily demonstrated.

Isadore Gorn served both artists excellently as accompanist.

Carl Flesch, violinist, gave a recital at the Auditorium recently under the auspices of the Gyro Club and the local management of Robert Slack. He offered a classical program, and played in the scholarly style and with the impeccable technical mastery which always characterizes his performances. His own cadenza for the Paganini Concerto, bristling with difficulties, was played with such apparent ease that it all seemed simple to the listeners.

J. C. WILCOX.

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"A voice of remarkable range,  
artistically controlled."



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"His voice is smooth, and of soft  
and appealing quality."

TOWN HALL

FEBRUARY 1ST

# GIL VALERIANO

SPANISH TENOR

SCORES OUTSTANDING SUCCESS

## NEW YORK TIMES

"Mr. Valeriano has a tenor voice of warm and pleasing quality. He sings with a good command of tone color and an excellent legato. His voice is unusually well placed and unusually well controlled. . . .

Mr. Valeriano was particularly effective in the Spanish songs . . . also showed taste and sympathy with songs of other nations . . . a promising début . . . repeatedly recalled."

## NEW YORK AMERICAN

"He is an unusually gifted young man, possessing a voice of remarkable range, artistically controlled and emitted together with a sense of style and grace reminiscent of that other admirable Spanish singer, Emilio de Gogorza.

. . . when he reached his Spanish group he revealed some of his most sensational "effects." To sing a top note full voice spin it out to a gossamer of sound and play with it as a coloratura soprano does in a brilliant cadenza is to mention only one of the outstanding details of his remarkable vocal attainments. The applause

that followed each number was enthusiastic and prolonged."

## NEW YORK HERALD TRIBUNE

"Mr. Valeriano, appearing at Town Hall with Frank La Forge, with whom he has been studying . . . Mr. Valeriano's singing showed very pleasing features; his tone is smooth, unforcedly produced and of soft and appealing quality."

## THE SUN

"Mr. Valeriano's voice admirably colored his French and Spanish lyrics. He could spin a high tone, employing a beautifully graduated diminuendo with consummate ease. In his Spanish offerings he spoke with charming authority."

## MORNING WORLD

"Mr. Gil Valeriano, a young Spanish tenor, sang a group of his native songs in such exquisite fashion that it made one regret that he didn't devote his entire program to Spanish compositions . . . only a Spaniard can do Spanish songs with any semblance of creditability."

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## RESIDENT ARTISTS FILL SEATTLE CALENDAR

SEATTLE, Feb. 6.—Musical events of recent days have been largely by resident artists, outstanding being the concert of the Philomel Club, a woman's chorus that sang with considerable artistry, under the direction of R. H. Kendrick, assisted by Ernest Davis, tenor. Mr. Davis also gave a program for 2000 school children, the concert being sponsored by the Philomel Club and having the endorsement of the public school authorities. Harry Burdick was accompanist for Mr. Davis and the Club.

Vasily Gromakovsky, baritone, assisted by Arville Belstad at the piano, gave a concert on Jan. 29, listing a number of operatic arias and songs in several languages. Mr. Gromakovsky showed considerable dramatic ability in his operatic numbers.

The Women's Ensemble of the University of Washington, conducted by Dean Irving M. Glen, gave its quarterly concert recently, singing with splendid taste several groups of songs. Assisting were Flo Cook and Virginia Albin, sopranos, and the University Girls' String Quartet, the personnel of which is Marjorie Chandler, Juliet Glen, Irja Kopika and Pauline Brown.

The January musicale of the Sunset Club gave opportunity for Enid Newton, pianist, and Vasily Gromakovsky, baritone, to present an interesting program. Ivan Knox was accompanist for the singer.

The Mu Phi Epsilon, honorary musical sorority, gave a musicale introducing a number of its members in solo and ensemble selections. The soloists were Juliet Glen, Penelope Oyen, Edna Mabon, vocalists; Eleanor Hale, 'cellist; Miriam Terry and Elinor Sayre, pianists; instrumental trio consisting of Helen Campbell, Marian Eyans, and Miss Hale; and a vocal trio, made up of Miss Oyen, Marie Kuechenberg, and Olga England.

Arnold Krauss, violinist and member of the Howe College of Music faculty, was heard recently in a concert program, with Gene Ray at the piano. Mr. Krauss' principal number was the Wienawski Concerto, No. 11, in D Minor.

Jacques Jou-Jerville, member of the Cornish School faculty, presented a number of his pupils in a program of French music, at the Cornish School, those participating being Ardis Ruth Eccles, Mildred Nelson, and Mrs. George F. Russell. Piano pupils of the School assisted with groups of French compositions, played by Alice Peterson, Dorothy Russell, and Margaret Joslin.

A joint recital was given by Frank Kane, pianist and pupil of Paul Pierre McNeely, and Dell Fradenburg, tenor and pupil of Alberta Janson, Jan. 31.

The active members of the Ladies' Musical Club gave a program of Spanish music, arranged by Alice Bogardus and Mabel Clarke. A paper was read by Mrs. F. L. LeClerq. Katherine Robinson, pianist, and Ellen Shelton Harrison, soprano, gave musical numbers.

The winter programs in several of the Seattle high schools are arousing much interest. At the Roosevelt High School an orchestra of fifty-two pieces played numbers of symphonic character and displayed excellent musicianship. These young people meet every day for rehearsal. The chorus of seventy girls and a boys' glee club of fifty also participated in this program, which was under the direction of Ernest H. Worth, musical director of the school.

At the Franklin High School, under the direction of Elizabeth Schumaker, an orchestra, girls' glee club and boys' glee club made very definite contributions to the music.

At the Ballard High School, under the direction of Kathleen Munro, numbers were played by the boys' and girls' glee clubs and the school orchestra, showing merit in rendition.

Recital programs representing the studios of Katherine Robinson, Sidney Jones, Kenneth Glen Lyman, and the Cornish school, were among recent events.

Sousa's Band recently played to two capacity houses at the Metropolitan Theater, winning popular plaudits on both occasions.

DAVID SCHEETZ CRAIG.

## "PETROUCHKA'S" GAIETY STIRS ROCHESTER HEARERS

Goossens Conducts Excerpts from Stravinsky Work—Resident Artists Are Soloists

ROCHESTER, Feb. 6.—The Rochester Philharmonic, Eugene Goossens, conducting, gave its sixth matinee concert on Thursday afternoon, Feb. 4, at the Eastman Theater. The number of greatest interest was the first performance in Rochester of excerpts from Stravinsky's "Petrouchka," which were given an enthusiastic reception by the big audience. Mr. Goossens was recalled half a dozen times, and the orchestra had to stand twice to receive the long-continued applause. Emmanuel Balaban played the piano parts with great fluency and brilliance.

Cecile Sherman, soprano of the Rochester American Opera Company, sang the aria "Depuis le Jour" from "Louise" and pleased the audience with her clear tones, gracious stage manner and appealing interpretation. Two other soloists were Gerald Kunz, violinist, and Samuel Belov, viola player, who gave the Mozart Concerto for violin and viola in a very able and delightful manner. The slow movement was especially beautiful.

Other orchestral numbers on the program were the Bach-Elgar Fantasia and Fugue in C Minor, Delius' "On Hearing the First Cuckoo in Spring," and Tchaikovsky's "Marche Slave."

On Feb. 4, the Russian Symphonic Choir, under the direction of Basile Kibalchich, gave a unique and interesting concert at the Eastman Theater to a large audience. Equipped with good solo voices and trained to a degree of finish that is seldom heard in choruses, the choir did some beautiful work and won many plaudits from the enthusiastic audience. MARY ERTZ WILL.

## American Works Given by Phi Mu Alpha

FAYETTESVILLE, ARK., Feb. 2.—A program of American works is scheduled to be given by the Phi Mu Alpha Fraternity of the University of Arkansas on Feb. 3. The numbers and those participating are to include: Henry Doughty

Tovey, pianist, in Gershwin's "Rhapsody in Blue" and a movement from MacDowell's Concerto in D Minor; Harry Everist Schultz, baritone, in Negro spirituals arranged by Fisher and Manney; Neumon Leighton, French horn player, in "Anchored" by Watson; David C. Hansard, violinist, in works of Herbert Butler, Foster-Tovey and Gardner; and William Sessions, Jr., baritone, in songs by MacFadyen, Foster and Spross.

## Ethel Grow Applauded in Scranton

SCRANTON, PA., Feb. 6.—Ethel Grow, contralto, gave an excellent recital in collaboration with the New York String Quartet at the Century Club on Jan. 19. Miss Grow gave a program of outstanding interest, of music that was almost entirely unfamiliar as music and totally unfamiliar in the manner of presentation. A group of three songs by Goossens was especially well sung and completely won the audience by the charm of their thoughts. Jongen, Chausson, Lekeu and others figured on the program. Miss Grow sang with beauty of tone, style, polish, and impressed as one who really found spiritual joy in singing.

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"This Pianist is unusually Rhapsodic and Romantic, yet his calm is AMAZING; he can produce the most exciting effects with extraordinary composure. In the rise and fall of climax and cadence, in the enunciation of interior voices, in Rhythmic Grasp, Dynamics, and all that follows in THE PAST MASTERY OF A FINISHED TECHNIQUE, Mr. Roes' playing is Nothing Short of Beautiful."

BROOKLYN STANDARD UNION—Feb. 3rd, 1926

"SOUND AND INTELLIGENT MUSICIANSHIP."

NEW YORK SUN—Feb. 3rd, 1926

"HIS WORK WAS OF A HIGH ORDER."

NEW YORK WORLD—Feb. 3rd, 1926

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# "INNUMERABLE ENCORES"

AND

## "AN OVATION AT END OF RECITAL"

FOR

NEVADA

# VAN DER VEER

IN NEW YORK RECITAL AT CARNEGIE HALL ON JANUARY 22nd

"Tone flowed flawless and golden."—*N. Y. Times*

"Few seats empty in Carnegie Hall."—*N. Y. Tribune*

"A beautiful contralto voice."—*N. Y. American*

"Won the obvious approval of a large audience."—*N. Y. World*

"As much at home in lyric song as in oratorio."—*N. Y. Telegram*

"Voice revealed all its familiar color and power."—*N. Y. Sun*

"An excellent contralto voice and magnetic personality."—*N. Y. Post*

"Nevada Van der Veer gave a successful song recital. The beautiful evenness of her voice could be appreciated from the first. Few singers could have exercised the same breath-control, the TONE FLOWED FLAWLESS AND GOLDEN without effort to its appointed end; slow or fast, the result was the same, the voice never wavered or faltered; broadly legato in Schubert's 'Nacht und Träume,' it became light and flexible in Schubert's 'Wohin.' The range of her program was wide. In all of her selections she received the applause of an enthusiastic audience."—*New York Times, Jan. 23, 1926.*

"The popularity of Nevada Van der Veer left FEW SEATS EMPTY IN CARNEGIE HALL. It was an interesting program which she offered. Van der Veer is wise to stress her talents for a broad, strong, sweeping legato; it is certainly one of her noblest assets. There were many moments when the purity of her contralto coloring glowed with congenial warmth. There were both repetitions and encores; in fact, mutual cordiality between singer and public, as well as the more tangible piano-load of flowers, distinguished the entire recital."—*New York Herald Tribune, Jan. 23, 1926.*

"Nevada Van der Veer gave a successful song recital. Successful in disclosing A BEAUTIFUL CONTRALTO VOICE. Successful in arranging an interesting programme of songs. In her list of German lieder, quaint songs of the Hebrides, and groups of French and Russian romances, she revealed a broad acquaintance with the essentials of song literature, an artistic method of interpretation and the excellent gift of clear diction."—*New York American, Jan. 23, 1926.*

"Nevada Van der Veer, a contralto well known to the New York music public, gave a recital in Carnegie Hall last night, WINNING THE OBVIOUS APPROVAL OF A LARGE AUDIENCE. She seemed in excellent voice, singing a fine facile tone, with taste and distinction. Schubert's 'Nacht und Träume' provided an introduction to an unusually interesting program."—*New York World, Jan. 23, 1926.*

"Nevada Van der Veer gave a recital in Carnegie Hall last night. Van der Veer is an artist of long experience and comprehensive routine; always dependable, AS MUCH AT HOME IN THE PROVINCE OF LYRIC SONG AS IN ORATORIO. The contralto's program covered a wide range. She was in excellent voice and her delivery of Brahms' 'Sandmaennchen,' for one thing, was of genuinely tender and moving charm."—*New York Telegram, Jan. 23, 1926.*

"The popular contralto's VOICE REVEALED ALL ITS FAMILIAR COLOR AND POWER OF DRAMATIC UTTERANCE. Erich Wolff's 'Ein solcher ist mein Freund' was rendered with fine buoyance and sweep and there were opportunities galore in subsequent offerings for the varied and effective fields of mood and color in which she sings so enjoyably. She possessed the advantage of a well arranged program and had an able accompanist in Stewart Wille."—*New York Sun, Jan. 23, 1926.*

"Possessed of AN EXCELLENT CONTRALTO VOICE TO WHICH WAS ADDED A MAGNETIC PERSONALITY, Nevada Van der Veer came through her song recital with flying colors. Her voice was rich in tones. Her two numbers, 'Nacht und Träume' and 'Wohin,' by Schubert, were well done. It was a group of 'Songs of the Hebrides,' in which the singer, perhaps, most distinguished herself. There was true artistry about her singing of the four songs in this group, which aroused the enthusiasm of the large audience that, throughout the concert, manifestly displayed its intimate appreciation of her singing."—*New York Evening Post, Jan. 23, 1926.*

"Nevada Van der Veer, the well-known artist, aroused great enthusiasm in her song recital at Carnegie Hall. The singer possesses a rich voice which had great opportunity to show its great beauty and strength. Like shining pearls her tones were strung together and she displayed a remarkable breathing technique which one had to admire. The varied offerings, such as 'Nacht und Träume' and 'Ein solcher ist mein Freund' aroused an ovation among the listeners."—*New York Staats Zeitung.*

KLANICH &amp; BACH PIANO

HAENSEL &amp; JONES

MANAGEMENT:

AEOLIAN HALL, NEW YORK



# Revivals and Repetitions Fill Metropolitan's Week

[Continued from page 4]

Howard, Ellen Dalossy and Marion Telve, also Messrs. Reschiglian, Paltrinieri, Malatesta, Bada, Picco, Ananian and D'Angelo. Tullio Serafin conducted. J. A. H.

## A Benefit "Tosca"

Puccini's "Tosca" was given at a special performance for the benefit of the New York League of Women Voters of the Borough of Manhattan, on Friday afternoon, with Maria Jeritza in the name-part, Antonio Scotti as Scarpia, and Giovanni Martinelli as Mario. The singing of all three artists was excellent and the crowded house gave vent to thunderous applause. This degenerated into laughter, however, when Scarpia-Scotti lost his wig in the *mélée* with Tosca after being stabbed in the second act. The remaining rôles were assumed by Mary Bonetti and Messrs. Ananian, Malatesta, Bada, Reschiglian and Picco. Tullio Serafin conducted. D. H. A.

## The Third "Romeo"

Edward Johnson's superbly delineated Romeo and the Juliette of Amelita Galli-Curci were the subjects of enthusiastic applause when Gounod's opera ran its course for the third time this season on the evening of Feb. 5. Angelo Bada was excellent as Tybalt and Raymond Delaunoy added a distinctive touch as Stephano. The remainder of the cast included Henriette Wakefield, Max Altglass, Millo Picco, Vincenzo Reschiglian, Paolo Ananian, William Gustafson, Léon Rother and Louis D'Angelo. Mr. Hasselmans conducted. W. S.

## The Third "Walküre"

"Walküre" was given on Saturday night before an audience of size. The cast included Nanny Larsen-Todsen in the title-rôle, Curt Taucher as Siegmund, Michael Bohnen as Wotan, Maria Müller as Sieglinde, Karin Branzell as Fricka, and William Gustafson as Hunding. The remaining Valkyrs were Mes. Roeseler, Wells, Robertson, Bourskaya, Telve, Wakefield, Anthony and Howard.

Honors went to the feminine portion of the cast, though Mr. Taucher and Mr. Gustafson both sang well. Mr. Bohnen was suffering from a cold which, however, was not really evident until towards the end of the "Abschied." His dramatic interpretation, while con-

sistent, emphasized more the human than the divine attributes of Wotan. Mme. Larsen-Todsen sang very well indeed and the Cry was genuinely thrilling. Mme. Branzell's Fricka was dignified and angry without being shrewish, a point not all Frickas manage to make clear. Mme. Müller, in one of her happiest rôles was excellent in every respect. Artur Bodanzky conducted. The audience was an annoying one, talkative throughout the performance and bursting into applause immediately the curtain fell, irrespective of whether the orchestra was playing or not. J. A. H.

## Emergency Fund Aided

Some more than usually brilliant vocalism and fine orchestral playing marked the gala concert given on Sunday night for the benefit of the Metropolitan Emergency Fund. Amelita Galli-Curci, in especially good voice, singing the "Shadow Song" from "Dinorah," was perhaps the most fêted of the artists appearing. But numerous others were singled out for marks of special favor. Karin Branzell contributed superb singing in an air from Bruch's "Odysseus," and Mario Chamlee gave suave and beautiful voice to

"Salut, Demeure" from "Faust." Florence Easton also scored much success in "Plus grand dans son Obscurité" from Gounod's "Reine de Saba." Vittorio Fullin sang "Cielo e mar" from "La Gioconda" resonantly, and José Mardones gave stirring voice to the "Toreador" Song from "Carmen." The second half of the program brought effective work by Mario Basiola in "Di Provenza" from "Traviata," Elisabeth Kantt in Musetta's Waltz Song, Edward Johnson in the "Improvisato" from "Andrea Chenier," Clarence Whitehill in "Wotan's Farewell" from "Die Walküre," and Mr. Chamlee, Mr. Basiola and Mr. Mardones in the Male Trio from "Faust." The orchestra contributed the Overtures to "Roi d'Ys" and "William Tell" and Berlioz's "Rakoczy" March. The conductorship was divided between Louis Hasselmans, Giuseppe Bamboschek and Gennaro Papi. R. M. K.

## Lambert Murphy in Waterloo Program

WATERLOO, IOWA, Feb. 6.—Lambert Murphy, tenor, gave a concert at East High Auditorium on Feb. 1, with a large audience in attendance. His program ranged from classic to modern compositions. Among the works best liked by

the large audience were Donizetti's "Una furtiva lagrima," O'Hara's "There Is No Death," Reichardt's "When Roses Bloom" and Purcell's "Passing By." He was assisted at the piano by Albert Sievers, who also played three solo numbers. BELLE CALDWELL.

## Club Forms Junior Auxiliary

WATERLOO, IOWA.—A junior auxiliary to the B Natural Music Club has been organized under the leadership of Fae Collins. Marie Hoffman is president, and Mabryn Murphy is vice-president.

## Dayton Responds to Art of Grainger and Spalding

DAYTON, OHIO, Feb. 6.—Dayton music lovers were enthusiastic over the art of Percy Grainger and Albert Spalding when these two gave a joint recital in Memorial Hall recently. The concert was a part of the Civic Music League Course. On the program were pieces by Bach-Liszt, Chopin, Tartini-Respighi, Grainger, Corelli, Saint-Saëns, Debussy, Wienawski, Schubert and Cyril Scott. H. EUGENE HALL.

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## Grainger Opens Series at Florida College for Women

TALLAHASSEE, FLA., Feb. 6.—Owing to the fact that the College Auditorium is being remodeled it was necessary to hold the recent concert by Percy Grainger, pianist and composer, in the High School Auditorium, which was filled to its capacity by the student body. This concert opened the college series. Mr. Grainger's playing of the Bach Partita in B Flat seemed to be the most deeply appreciated of all his numbers. The students were greatly pleased over his encores, which he gave most graciously. Some of his own works given were "Country Gardens," "Irish Tune from County Derry," and "Shepherd's Hey," in addition to Brahms' Cradle Song and Guion's Turkey in the Straw.

## Bauer and Casals in Indianapolis List

INDIANAPOLIS, Feb. 6.—A joint recital by Harold Bauer and Pablo Casals on the afternoon of Jan. 31 at the Murat Theater pleased an interested audience. The Beethoven Sonata in A Major, and the Grieg A Minor, Op. 36, were played by the artists. Mr. Bauer gave Schumann's "Scenes from Childhood" and Chopin's Scherzo in C Sharp Minor. The cello solos were by Popper, Boccherini and Granados. Nicolai Mednikoff was at the piano for Mr. Casals. PAULINE SCHELLSCHMIDT.

## Choral Concert Wins Indianapolis Acclaim

INDIANAPOLIS, Feb. 6.—The Mendelssohn Choir, Elmer A. Steffen, director, gave a complimentary concert on a recent Sunday afternoon, at the Herron Art Institute. By special arrangement, the concert was broadcast. The choir of 120 sang popular four-part, six-part and eight-part choruses. The choir was heard a cappella with the exception of a few numbers, given with Paul Matthews at the piano. PAULINE SCHELLSCHMIDT.



# VERNON WILLIAMS

## TENOR

### VERNON WILLIAMS SCORES AT AKRON

Son of Greatest of Nation's,  
Singers Welcomed by  
Home Folk.

BY JAMES H. ROGERS.  
(CLEVELAND PLAIN DEALER)

AKRON, O., Feb. 2.—Vernon Williams, native of Akron, son of the late Evan Williams, the greatest oratorio singer this country has known, sang tonight in the Akron armory before a numerous and enthusiastic audience of his fellow townspeople.

It was Mr. Williams' first appearance in his home city, and it came after five years of study in Italy and of engagements in Italian opera houses.

It was no novice, then, that sang to a host of music lovers with whom the name of Evan Williams is still one to conjure with. Quite the contrary.

The ancient saw, "Like father, like son," found no small justification. This was especially to be noted in the Handel and Beethoven oratorio recitatives and airs with which Mr. Williams began his program.

Sincerity, intelligence and admirable style marked his singing of these numbers. There are not many American singers to rival him in this field. He is, in fact, an uncommonly well equipped vocalist. His effective natural endowment of voice is controlled with skill and ease, and at no time does he lack artistic poise.

Mr. Williams was announced as a dramatic tenor and he displayed his ability in this capacity, which has chiefly engaged his attention hitherto, in airs from "La Tosca" and "I Pagliacci."

But operatic excerpts are not the best material with which to make up a recital program. The singer's Italian and English or American lyrics held greater appeal. With a well chosen selection of these he scored heavily, and was called on for many added songs.

He seized the varied moods of them all with fine insight and his excellent diction was by no means a negligible factor in their effectiveness.



Photo by Moffett

### New York Debut—Jan. 26, 1926

**Times**—"Here was heroic material of the old time sort in which the young newcomer showed possession of a prophet's mantle in matters of authentic style and serious musicianship."

**Herald Tribune**—"He showed a resonant voice of good size."

**World**—"Vernon Williams has a tenor voice, lyric in quality with a certain fluidity that makes it malleable, warm, friendly."

**American**—"An event of more than passing interest was the first New York song recital of Vernon Williams, son of that other admirable tenor, the late Evan Williams. He promises to wear the mantle of his illustrious sire with honor and credit. His voice is one of broad range and beautiful in its middle and low registers."

**Sun**—"Mr. Williams showed his knowledge of style and he further followed his father in clarity of diction."

### OVATION GIVEN VERNON WILLIAMS

(AKRON TIMES PRESS)

(Feb. 2.)

Many tender memories were recalled to Akron music lovers Tuesday night when Vernon Williams, son of the late Evan Williams, gave a recital of songs at the Armory. A large audience greeted Williams with a great burst of applause as he stepped upon the stage to sing his first group, and enthusiasm increased until the singer was recalled for three encores after his last group. No singer appearing in Akron ever received a greater ovation than that accorded Williams in his first Akron concert and incidentally his third appearance in the United States.

Williams is the possessor of a warm tenor voice of heroic quality. Although he was advertised as a dramatic tenor, it is only in the extreme upper register that his voice takes on a dramatic timbre. In the other registers it is more lyric than anything else. At least, that was the impression given in his Akron appearance. It is a voice reminiscent of that of his father, although the lower range is perhaps a little greater.

The program opened with Haendel and Beethoven oratorio recitatives and airs. It was in these that Williams seemed more thoroughly at home than at any other time. The average audience does not realize the skill and musicianship required to sing these oratorios by the masters, and consequently the audience is not usually impressed. Williams handled them, and especially the tremendous Beethoven lament from "Mount of Olives," with finesse and style that is seldom if ever met on the present-day concert stage. The oratorio mantle of his father seems to have descended on him.

Williams, it must be remembered, is a young artist. This was his third appearance on the concert stage. But in the years to come great things will be heard of both his voice and his art. He is a true musician—not so common among singers—and he has a great voice. The combination should find him, at the end of a few years, one of the greatest artists the world has ever seen.

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## Flapper Jazz Styled Antithesis of Deeply Felt Negro Spirituals

[Continued from page 3]



Giving the Jazz Baby Her Darktown Coloring

fully gone its rounds, Rimsky's imaginative, but none too substantial melody will have been thumped and crushed into the flatness of a deflated automobile tire, its art significance virtually destroyed. Why are such jazz versions made? To improve on the workmanship of marvelous technicians like Rimsky? No. To cash in on the temporary craze for mistreated melodies? Yes.

But, after all, what the jazzists do in their own domain of popular music is perhaps of no great concern to the musician. There were worse atrocities, far worse, in the days of the illustrated songs in the motion picture houses, when maudlin sentimentality had its innings. If the stop-at-nothing crew of arrangers end by jazzing "The Star Spangled Banner," as they did "The Marseillaise" (with the result that a riot was provoked in a French theater), this is as much the affair of every other decent citizen as it is of the devotee of music. Jazz, as a thing unto itself, is neither artistic nor inartistic; it is only its employment in serious music that is of consequence to the art. If left in its place, as one form of popular entertainment in the café, the dance hall, the picture houses and on the variety stage, it has no more musical significance than "Annie Rooney," "The Sidewalks of New York," "Sweet Rosie O'Grady," "In the Shade of the Old Apple Tree," "Love Me and the World Is Mine"—ad infinitum. There always has been—and always will be—a musical slang. That some of its words will find their way into the dictionaries of polite music is not to be doubted. But that is quite a different thing from taking its vulgarities bodily into the language.

No grosser or more libelous mistake can be made than that of those who confuse jazz with the Negro Spiritual. The essential of the Spiritual is not synecopation. It is the antithesis of clowning. There could be no more marked contrast than that between the sincerity and deep feeling of the Spiritual, either melancholy or jubilant in character, and the superficial, cynical product of Tin Pan Alley, where the prevailing racial traits are anything but Negroid.

Whether the Spiritual is the flowering of musical seeds which the black man brought with him from Africa, or merely his adaptation and transmogrification of the white man's ante-bellum hymns and ballroom tunes, the essence is a deep human feeling—of all attributes the most conspicuously absent from fox-trotting jazz. The circumstance that the Negro's favorite instrument was the banjo no more links jazz to the Spiritual, than the saxophone (utterly unknown to the old South) links it to those little German bands that first found this instrument an exceedingly useful one.

It is doubly absurd, in view of the recency of the saxophone's identification with this so-called American music, to find its employment in the score of an American opera spoken of as one of the "racial" details of that opera. As has been pointed out in these columns before, the saxophone was used experimentally in continental opera orchestras from the time of its invention in the eighteen-forties. That it never habilitated itself there was not because its qualities were unknown. Composers found their ensemble more to their liking without it—that was all. That a saxophone "virtuoso" should now be able

to attract an audience to a New York concert hall has nothing more to do with Negro music than would a similar craze over the harmonica or the ocarina.

Jazz by any other appellation might smell as sweet to sensitively attuned nostrils, but there is no justice in calling a Spiritual jazz, or in referring to an opera which employs Spirituals as a jazz opera—as the newspaper headline writers have done in dealing with a projected work. Both jazz and the Spirituals may be levied upon for one and the same score, but they will be contrasting rather than harmonizing elements—with far more essential points of difference than of similarity.

The possibility of a successful jazz opera is a remote one. The idiom is one of the most unlikely conceivable as a medium for dramatic musical speech. Its jerkiness, its essential dance character, and its inelasticity of accent cripple declamation at the outset. The most languorous waltz would be no more inappropriate to the expression of tense and tragic emotion than the knee-knocking Charleston. Neither can be reconciled with requirements for an approximation of natural speech.

But as the waltz has been used in dramatic operas for separate airs, or for character or scene suggestion, so it is conceivable that snatches of jazz-writing might serve either for coloristic purposes, or to identify a locale or a character, particularly in a work dealing with modern life. The writer cannot speak from personal experience of Harling's "A Light from Saint Agnes," given recently in Chicago, in which, it is said, jazz suggestion has thus been employed with real effectiveness. A perusal of the printed score is not, in itself, convincing.

But Gershwin's one-act travesty on

## RESPIGHI IS GUEST WITH STOCK FORCES

Appears as Conductor and  
Pianist in His Own  
Compositions

By Eugene Stinson

CHICAGO, Feb. 6.—Ottorino Respighi's appearance as pianist and conductor at the Chicago Symphony's subscription concerts of Jan. 29 and 30, proved one of the most enlivening events of the season. The list was as follows:

Symphony No. 4.....Schumann  
Concerto for Piano in the Mixolydian Mode.....Respighi  
Old Dances and Airs for Lute (Second Series).....Respighi  
Symphonic Poem, "Pini di Roma,".....Respighi

The Respighi works were new to Chicago. The dances were unquestionably richest in appeal to the local taste, for their robust natural qualities were given telling treatment, not only in Mr. Respighi's selection, combination and orchestration, but also in his alert and sensitive conducting of them. Besides, they evinced the most perfect balance between the composer's lyricism, a quality he displays with ingratiating elegance. His playing of the Concerto had directness, though not preponderant finesse.

Frederick Stock's performance of the Schumann Symphony was blithe and insistent. The accompaniment he furnished the Concerto was interestingly shaded, though not always in the exact pattern of the soloist's performance.

Mr. and Mrs. Respighi were entertained in Chicago as extensively as the shortness of their stay permitted, Mrs. Respighi appearing as vocalist in at least one private function.

### Boston Union Favors Army Bands Bill

WASHINGTON, Feb. 6.—A petition has been presented in the House of Representatives from the Boston Musicians' Protective Association, Local No. 9, recommending that Congress pass the Burdick bill for the reorganization of the United States Army bands. The bill provides for the establishment of a music bureau in the War Department,



Making Jazz Respectable—Cartoon Reproduced From "Musical America" of Aug. 16, 1924

opera, "135th Street"—"All about a woman's intuition gone wrong"—was very nearly conclusive evidence of the downright insanity of trying to create either illusion or musical beauty by any such means as presumably are meant when a genuine jazz opera is spoken of; its one possible place of acceptance being the vaudeville stage where it might be listened to tolerantly as a crude and

half-amateur parody on the worst features of the lyric drama.

If this "opera" represents the best that can be given us in support of the art validity of jazz, then indeed is twilight descending on the gods of Tin Pan Alley.

Let us have an epic trilogy along these lines, and call it—"Jazzerdämmerung!"

under the supervision of the adjutant general, for the promotion of music in the army. The petition was presented in the House by Representative Gallivan, of Massachusetts, and was referred to the House Committee on Military Affairs. ALFRED T. MARKS.

### Cincinnati Symphony "Not Broadcasting"

The statement recently made that the Cincinnati Symphony, under Fritz Reiner, had been heard in two concerts over Station WSAI in Cincinnati, and that these players would be heard again over the radio in March and April, is denied by Charles Pearson, manager of this orchestra. Mr. Pearson says: "The Cincinnati Symphony is doing no broad-

casting whatever, and has done none this season. The two concerts given were played by some forty men from the orchestra, conducted by Fritz Reiner. The arrangements for these community concerts have never contemplated the use of the entire orchestra as such, being made with the men as individuals."

### Junior Orchestra to Play at Institute

A recital by the Junior Orchestra, followed by a *thé dansant*, will be given at the Institute of Musical Art on the afternoon of Feb. 22. The program will include Handel's Concerto Grosso in F, No. 20, the "Suite Antique" of Albert Stössel, and Mozart's Piano Concerto in A, with Grace Rabinowitz as soloist. Frank Damrosch will conduct.



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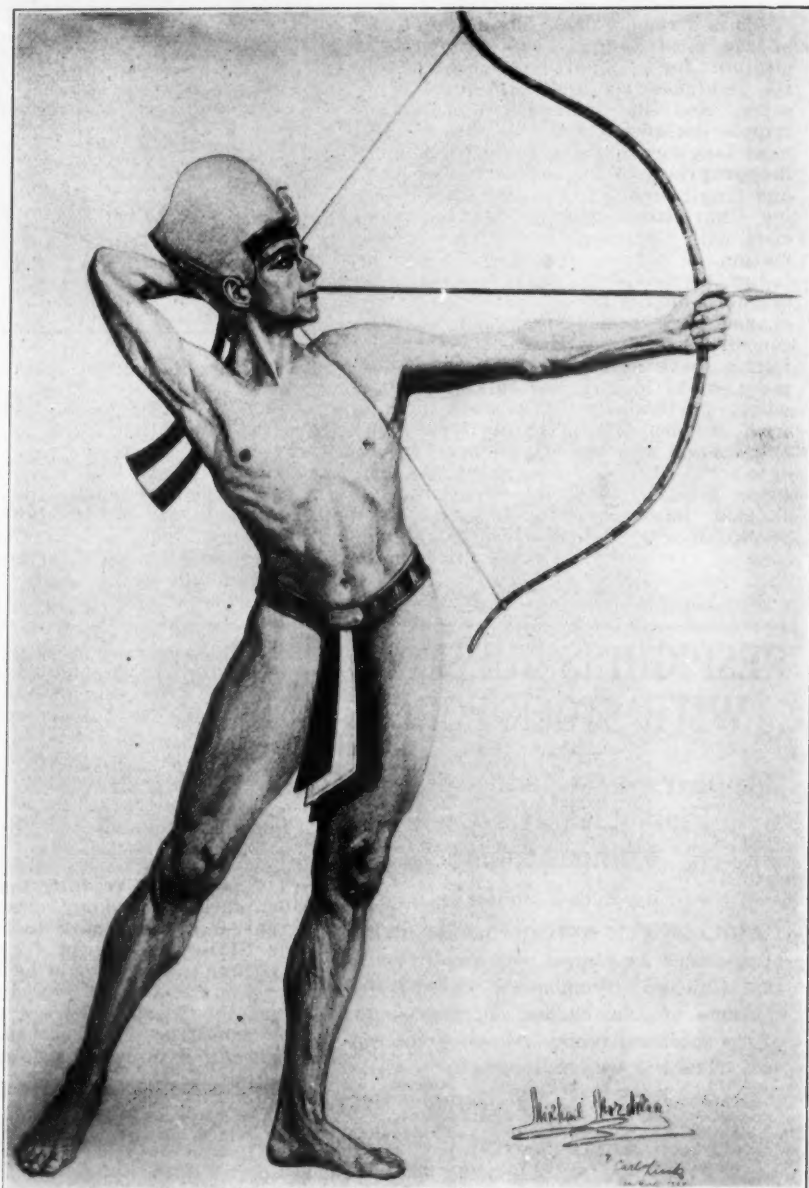


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NEW YORK, FEBRUARY 13, 1926

## POVERTY AND RICHES

ON the London Strand, left temporarily dry by the ebb-tide of music, Ernest Newman has been lamenting his lot as a critic deprived of professional activity. Having sojourned in his country last season as guest critic for the *New York Evening Post*, he looks back with longing at a city that knows no midwinter dearth of tone. Although he then had many suggestions for the betterment of performances in the Metropolitan Opera House, he now would fain sit again beneath the golden horseshoe and let bygones be bygones. We quote from the *London Sunday Times*:

"This is surely the dullest season in the history of London music. There has been little music of any description for quite a month, and little of that has been worth wasting the tip of a fountain-pen over. Unless there is a change for the better very soon, the critics will all be dead of ennui. The Americans may have queer views of the subject of rubber, but only a British patriot gone mad with Chauvinism would deny that they are miles ahead of us in the matter of public music.

"From the latest New York Sunday paper that has reached me I find that during the week commencing Jan. 3 there were given in that city eleven orchestral concerts; two of these were by the New York Symphony Orchestra, two by the Boston Symphony Orchestra, one by the Philadelphia Orchestra, one by the Cincinnati Orchestra, one by the State Symphony Orchestra, and the remainder by smaller organizations. There were nearly thirty chamber concerts and recitals, several of them by distinguished artists.

"At the Metropolitan Opera they had Spontini's 'La Vestale,' Halévy's 'La Juive,' 'Die Walküre,' 'Cavalleria Rusticana' and 'Pagliacci,' 'Pelléas et Melisande' and 'Fedora.' Among the works to be heard at the orchestral concerts were 'Le Sacre du Printemps,' Monteverde's 'Sopra Sancta Maria,' Rossini's 'Cenerentola' overture, Casella's 'Italia,' Bartok's 'Dance Suite,' Miaskovsky's fifth symphony, Loeffler's 'Canticle of the Sun,' Strauss' 'Alpine Symphony,' Bloch's 'Concerto Grosso,' Smetana's 'Moldava,' and sundry new American works. All this in one week! A musician can keep alive in a town like that; in London he is generally in danger of dying of inanition."

At the time of writing, Mr. Newman could not know that the suspension of the State Symphony Orchestra had reduced the number of that week's concerts by one and removed three works from his list. Had he been here at his desk, he would doubtless have joined his critical confrères in a sigh of relief, entirely devoid of malice, that there was that much less music to hear. For the music critic (such is his unhappy lot in a world of "seasons"), alternates between feast and famine, and is equally distressed whether he has too much or too little to do.

But Mr. Newman's testimony that we are "miles ahead in the matter of public music" is a remark that we cannot read without a certain justifiable thrill of pride. If we have gained this advantage, it has not been by accident, but by perseverance in the pursuit of an ideal.

## AN OPERATIC EXPERIMENT

AT Todmorden, in England, Ronald Cunliffe has recently carried out an interesting experiment in the production of opera by school boys. The productions extended over three weeks, and included performances of "The Magic Flute," "The Golden Cockerel," "Pagliacci" and "The Secret of Suzanne." This opens up a new field of musical activity, as is pointed out by the editor of the *Musical News and Herald*:

"Mr. Cunliffe did not begin his work with any idea that the boys would prove to be curiously interesting operatic artists. He recruited a choir of boys without any reference to vocal endowments. The idea was that the boys should themselves enjoy and profit by their expeditions into music, rather than that any potential audience should get any special pleasure out of their public performances. The study of opera grew out of the study of songs as a matter of course, and not according to plan.

"At first, there appears to have been no intention of producing the works in public, and operas were learned for the fun and advantage of the thing. It became increasingly evident, however, that public performance was going to be possible, and the more the project was viewed from this point, the more clear did it become that Mr. Cunliffe was on the track of something of considerable interest, not merely to educationalists, but to those concerned with the problems of opera itself.

"The curse of opera has always been the 'star.' It is easy to see that, with a cast of boys, the producer gets his chance, that the production of opera can escape from the hand of tradition and be subjected to the same technical and artistic resources as the modern drama. Mr. Cunliffe reminds us that Gordon Craig looked for the evolution of the super-puppet as the solution of fundamental operatic problems. He himself suggests, not without good reason, that boys fulfill all the conditions, and may be regarded as the happy medium between the super-humanity of the adult opera 'star' and the sub-humanity of the puppet."

## MUSIC FOR THE PEOPLE

SCARCELY a week passes without news of some musical undertaking that shows a definite movement toward the popularization of good music. We take at random the cities of Denver and Memphis. In the former, the civic orchestra has begun a series of concerts in the Auditorium, under the direction of Horace E. Tureman, on Friday evenings and Sunday afternoons, with an admission price of twenty-five cents for the parquet and ten cents for the gallery. In the latter, the Fédération of Musicians, acting in collaboration with public-spirited citizens and Charles A. McElravy of the Auditorium Commission, has undertaken a series of twelve Sunday afternoon symphony concerts which are free to the public.

## Personalities



Photo by Kadel & Herbert

### Conductor Inspects Rare Violins

A fortune in violins was recently acquired by Rodman Wanamaker, prominent merchant of New York and Philadelphia. Leopold Stokowski, conductor of the Philadelphia Orchestra, is shown in the photograph inspecting these rare instruments. He is holding in his hand the "Swan," the last violin made by the master Stradivarius in 1737, the year of his death. This instrument cost Mr. Wanamaker \$55,000, and the collection in the photograph is valued at \$250,000. Besides the "Swan," there are three other Stradivarii; a Montagnana, a Goffriller and a Guadagnini viola. There are also two 'cellos, a Ruggieri and a Tecchler. Members of Dr. Stokowski's orchestra demonstrated the tones of these instruments for the conductor.

Szigeti—A blow against the "dead head" system at recitals has been struck by Joseph Szigeti, Hungarian violinist, who instructed his managers, Concert Management Arthur Judson, to issue no free tickets except press seats for his recent concert. "I would rather play for a handful of listeners who care enough about my playing to pay an admission fee than face an auditorium crowded with non-paying guests," said Mr. Szigeti. "It is inevitable that a concert-goer will not value so highly a performance which he hears without paying for as one for which he must pay."

Paderewski—The long notes "Never" and "Forever" are muted when Ignace Jan Paderewski, pianist and statesman, speaks of his future. "My experience in politics has taught me," said the former Premier of Poland, in an interview, "not to say 'always' or 'never.' I might say today that I shall never return to political life, that I shall always devote myself to my art. But I cannot say that. All I can say is that I am not planning any change at present." An intense nationalist, he believes that the League of Nations, in which his last public work was done, represents the surest prospect of peace for Poland and for Europe.

Johnson—Edward Johnson, who has added to his many rôles the leading tenor part in "La Vestale" at the Metropolitan, was standing in the wings during the first ensemble rehearsal, watching the American Negroes, who were to be the Nubian slaves. Finally one of them sauntered up to him and asked: "Say, boss, are you the gent'lman that's goin' to ride in this here chariot?" Mr. Johnson, assuming his best Italian manner, replied shortly: "Si, Signor!" The man plucked up his courage. "Excuse me, boss, I'm not so good at dis here for'n names, but if you'll tell me yours I'll try to remember." "All right, then, my name's Johnson." "Lord bless me, man," he grinned, "same as mine!"

Millar—Frederick Millar, British bass, who was heard in the third Roosevelt musicale on Feb. 2, with Hulda Lashanska, soprano, has two careers. One is his music and the other is the making of jewelry. "An interviewer once wrote an article about me," said Mr. Millar, "which announced to the world that I was enamored of the jewelry trade, that setting diamonds was my highest ambition, while music was merely a side line. That is all wrong, of course! Jewelry provides a means of keeping the wolf from the door. Music is my Mecca." According to Mr. Millar, the jewelry trade is one of the most ancient in the world. It also has been the Millar family trade for at least three generations.

Maier-Pattison—Guy Maier and Lee Pattison, pianists, went through a novel experience recently. They were scheduled to play in Bloomington, Ind., and in Columbus, Ohio, on successive days. In order to fulfill the schedule they had to motor seventy-eight miles from Bloomington to Indianapolis. The trip was made through a raging blizzard, with the temperature hovering near the zero mark. Twice the automobile failed to reach the top of a hill, and the two artists had to push their vehicle from behind. Several times they took a hand and helped other automobilists ditched in snowbanks. They reached Indianapolis safely, but exhausted, at 3 a. m., and caught the 7 o'clock train to Columbus, where they played that night to a sold-out house and a vociferous audience.



# Point and Counterpoint

By Cantus Firmus, Jr.

## Concert Talkers



OW that the swish-swish of whispering behind programs has roused the militant musicians of the Northwest to a protest through the press, other regions of the land will doubtless do something about it. Too often the exquisite humor of a concert eludes all but a small percentage of the audience. Especially, the artist is unaware of the convulsing qualities of his Brahms. It has got so bad that some people find conversation tame and zestless without musical accompaniment.

In the United Kingdom the evil is apparently as bad. The following is reported as a typical example of British musical-talking:

A. "No, I don't know who he is, I had the tickets given me."

B. "And I think she's lucky to get a husband at all."

C. "Well, it may be old-fashioned, but I prefer a fitted lining myself."

D. "It takes three yards, doesn't it?"

E. "Not a bit like a musician, somehow I do like..."

F. "... Really wonderful cheap silks yesterday. Oh, and at St. Margaret's last Sunday... smartest little hat... too young-looking for her, but the very thing... in fact I..."

G. "Connie's engagement? She must be out of her mind. A lean stick of a man like that!"

F. "I know at Mrs. Thing's At Home he simply scowled—wouldn't answer me—just because Micklewitch was playing something or other."

G. "Connie's so pretty."

F. "Well, he'll act as a foil. I dare say she thought of that."

H. "... Purple undies, my dear, and..."

I. "Don't worry. This is pretty, where have we got to now, I wonder?"

H. "Sonata of Beethoven's, isn't it? (Consults program.) César Franck, I mean. Or perhaps it's this waltz of Chopin. I seem to know this twiddly bit."

## Versatile

"WOMEN succeed their husbands nowadays as governors, as senators, as mayors and as traveling salesmen," said President Loeb, of the Traveling Salesmen's National Council, at a recent dinner in New York.

"It reminds me of a story about a famous bass. The bass had just died, and a tourist, visiting his native village in Tuscany, said to a Tuscan:

"So your great bass is dead. What a loss! Too bad, too bad!"  
"Yeh," said the Tuscan, "it is too bad, but I suppose his wife'll carry on the business all right."

## A Winter Wail

WHEN icicles hang on the wall  
And saxophones need thawing,  
Soprano tones won't flow at all  
While violins are sawing;  
Concert halls are cold as ice,  
And draughts are simply fearful,  
Who blames a temper that's not nice,  
Or divas who grow tearful?  
P. S.: They often do!

## Winded

THE orchestra was practising the composer's long and tedious piece when he arrived.

"What's this?" he demanded from the doorway. "I can hear only the violins, not the wind instruments."

"It's too hard a job for the wind instruments," replied the orchestra leader. "The players can't blow and yawn at the same time!"

## Realtor

"WHY do you always want me to sing 'louder,' 'louder'?" Before I could never sing soft enough to suit you."

"O, but Susie, I'm just beginning to see the possibilities in your voice. The louder you sing the less I pay for the Brownings' property next door."

## Neighborly

"GOOD morning! I am here to tune your piano."

"My piano? I didn't order a piano tuner."

"No, but the gentleman across the way did."

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compose the next opera and I shall sell it!"

???

## About "Descant"

Question Box Editor:

I read in the paper last week something about the revival of descant singing. Please explain to me just what this means.

H. T.

New York City, Feb. 7, 1926.

Descant or "discant," is merely the singing in counterpoint of an independent melody, harmonizing with another one. Originally, descant was a variation or variations on a given theme or "ground."

???

## First American "Siegfried"

Question Box Editor:

Please publish the date and cast of the first American performance of Wagner's "Siegfried." Was it at the Metropolitan?

B. D. C.

Hartford, Conn., Feb. 5, 1926.

The first American performance of "Siegfried" took place at the Metropolitan Opera House on Nov. 9, 1887, with Maz Alvary in the name part, Lilli Lehmann as "Brünnhilde," Emil Fischer

as "Wotan," Ferenczy as "Mime," Elmblad as "Fafner," Von Milde as "Alberich," and Seidl-Kraus as the "Wood-bird."

???

## The Polka in America

Question Box Editor:

Do you happen to know when the polka was introduced into this country? In a number of musical encyclopedias I find that it was first danced by a Polish girl in 1830, and that it was introduced into London and Paris about 1844 or 1845, but nowhere can I find the date when the fad started in America.

W. H. S.

Bridgeport, Conn., Feb. 5, 1926.

We have been unable to find this date, but your query is published in the hope that some of our readers may be able to supply it.

???

## The Great Scale

Question Box Editor:

What does Lilli Lehmann mean by "the great scale," to which she refers so often in her book on singing?

A. B.

Elyria, Ohio, Feb. 5, 1926.

Simply the diatonic scale.

## Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

## About Sgambati

Question Box Editor:

Is the composer Sgambati still living? Has he written any music for a chamber combination?

R. Y.

Phoenix, Ariz., Feb. 3, 1926.

Sgambati died in Rome on Dec. 14, 1914. He has written piano quintets in F Minor and B Flat and a string quartet in D Flat.

???

## Songs Wanted

Question Box Editor:

Readers of the Question Box have written for the words of songs, one beginning "Mrs. Lofty has a carriage, None have I!" and the other containing the line "McCarty wasn't hearty, But I'm a different party!" The Question Box

Editor is unfamiliar with either, so an appeal for assistance is made to anyone knowing them.

???

## Handel's Retort Courteous

Question Box Editor:

Several years ago you published a passage from a letter of Handel, reproving a publisher who had stolen some of his work. If not too much trouble, would you publish it again?

N.

Argenta, Ark., Feb. 3, 1926.

You probably refer to the letter Handel wrote to the publisher Walsh, who had brought out folio copies of popular numbers from "Rinaldo," making some £1,500 by the deal. Handel wrote: "My dear Sir:—As it is only right that we should be on an equal footing, you shall

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*"I am sincerely glad and honored to see you gathered in this historical spot where an Italian prince employed all his efforts to realize a great dream of art. Today we open here a course of musical culture for American students and I wish to thank you, Mr. Ambassador, and also the young students of your country present, who by responding to our invitation, have given us a fresh proof of friendship and esteem."*

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# New York's Week of Concerts and Recitals

[Continued from page 11]

the inclusion of Beethoven's futile "In Questa Tomba." There was a group of Schumann and one in French which included a Polish song by Tansman, sung in the original tongue, and for the first time in this country.

Miss Freund again impressed by the obvious sincerity of her singing and by the intense conviction with which she delivered her numbers. It was by these qualities rather than by tone color and range of voice that she convinced her audience of her program. J. A. H.

## Adelina Masino, Violinist

Winner of the Walter W. Naumburg Foundation prize, which provides for a public appearance in New York, Adelina Masino, a violinist midway in her teens, gave her first recital in Town Hall on Feb. 3, with Kurt Ruhrseitz as accompanist. Miss Masino, who is a cousin of Dusolina Giannini, the soprano, was born in Naples and has lived in this country ever since her second year, her home being in Atlantic City.

One listened with sustained interest and genuine enjoyment to the performance of the débutante, who played the G Minor Sonata of Henry Eccles, Pierre Rode's Sixth Concerto, Scalero's "Danza Napolitana," an "Irish Lament" by Sam Franko, her teacher, a "Rigaudon" by Monsigny, Mr. Franko's transcription of the "Valse Triste" of Sibelius, Kreisler's arrangement of Tartini's "Variations on a Gavotte by Corelli" and a "Rondino" of Vieuxtemps.

Miss Masino has a noteworthy talent which promises a fine flowering. She is well schooled in technique, and this surety imparts to her manner a confidence that is charmingly tempered by naïveté. While her tone is not uniformly matured, it has firmness and beauty of timbre, and is always true in intonation. Her playing is musically in its rhythmic sensitiveness, in its freedom from sentimental rubato and in its emotional simplicity.

It is pleasant to find such sterling qualities in the possession of one who will evidently use them to the best advantage. Miss Masino shows no tendency to yield to the temptation of mere virtuosity. Her musicianship gives the impression of a sincerity that will guide her wisely in her artistic development. B. L. D.

## Anton Civoru, Bass

Remembered from an appearance last season when he sang under difficulties because of a then recent surgical operation, Anton Civoru, Russian bass, gave a long and highly diversified program, somewhat along Chaliapin lines, in Aeolian Hall the evening of Feb. 3, before a very friendly audience. He included among his numbers, airs from "Don Carlos," "Faust" and "Don Giovanni," Russian songs by Stolipin, Tchaikovsky, Rimsky-Korsakoff, Paschall, Moussorgsky and Sokoloff, the "Volga Boatmen's Song," Massenet's "Elégie," Handel's "Ah! mio Cor," Mendelssohn's "Sonntagssong," and Kjerulf's "Sehnsucht." There were also two songs for which their composers played accompaniments, "The Last Parting" by Eleanor Sparks, and "At Twilight" by R. Huntington Terry. Aaron Press was accompanist for the other numbers. N. W. M.

## Celeste Morton's Début

Celeste Morton, soprano from Dallas, Texas, gave her first New York recital Wednesday evening, Feb. 3, in Chickering Hall, assisted by Walter Golde at the piano. Miss Morton has a light soprano voice of very pleasing quality. Her concert Monday evening showed a careful preparation, an intelligent understanding of the music at hand. Spohr's "Rose Softly Blooming" and Agathe's aria "Wie nahe mir der Schlummer" from "Der Freischütz" were happy choices for an opening group. Other numbers were Debussy's "Beau Soir," sung a little too precisely,

Duparc's "Chanson Triste," Decréus' "L'Oiseau Bleu," Pergolesi's "Tre Giorni son che Nina" and Sibella's "Villanella," excellently done, and "O mio babbino caro" from "Gianni Schicchi." The English group included Martin's "Harp of the Woodlands," Curran's "Rain," Ganz's "The Angels are Stoopin'," Strickland's "Dreamin' Time," and "Awakening" by Walter Golde, ablest of accompanists. E. A.

## American Orchestral Society

The American Orchestral Society, Chalmers Clifton, conductor, gave a concert in the Town Hall on Feb. 4. Marie Montana, soprano, and Hyman Rovinsky, pianist, were the soloists. The orchestra, in Haydn's Symphony in G, and Rimsky-Korsakoff's "Schéhérazade" gave evidence of conscientious training, revealing sonority in the strings and a well balanced ensemble. Its performance was creditable in every respect except in a few measures of the accompaniment to the second movement of the Beethoven Concerto in G, where they did not respond to Mr. Clifton's beat. Miss Montana sang "Depuis le Jour" from "Louise" very effectively, disclosing a musical voice of considerable power. Mr. Rovinsky's performance of the Beethoven Concerto was musicianly and individual in its reading. G. F. B.

## Marie Fromm in Début

Marie Fromm, a pianist of obvious talents, made her first New York appearance in recital in the Chickering music salon on the evening of Feb. 4, making an excellent impression in a program by no means easy. Miss Fromm began with the G Minor Sonata of Schumann, following this with the Brahms Waltzes and the difficult C Major Toccata of Schumann. A group of Chopin included the Fantaisie-Improvisation, the F Sharp Impromptu, and three Etudes. The final group was by Glazounoff and Liapounoff, and ended with Max Vogrich's Staccato Caprice, which deserves more frequent hearing. Miss Fromm's playing is such as to give pleasure and it is to be hoped that she will be heard again in a larger auditorium. J. A. H.

## Seventh Biltmore Recital

The seventh and next-to-the-last Biltmore Recital was given in the grand ball room on the morning of Feb. 5, the artists being Mary Lewis, soprano, and Armand Tokatyan, tenor, both of the Metropolitan, and Walter Gieseke, pianist.

Mr. Tokatyan began the program with a group of songs by Donaudy, Hamblen and Rosbach. The Hamblen song was a setting of Symons' "The Crying of Water" a relief from the much over-sung setting usually heard. Mr. Tokatyan was well received and had to sing encores. Mr. Gieseke's first group comprised Debussy's "Reflets dans l'Eau" and Ravel's "Jeux d'eau," to which he added Debussy's "Minstrels." Miss Lewis made a distinct hit with the Baladella from "Pagliacci," after which Mr. Tokatyan sang "O Paradiso" from "L'Africaine." Mr. Gieseke's second appearance was Liszt's "St. Francis de Paule Walking on the Waves" after which he played the F Minor "Moment Musical" of Schubert. Miss Lewis then sang a song group by Munro, Curran, Grieg and Martin and the program ended with the Madrigal from "Roméo et Juliette" sung by Miss Lewis and Mr. Tokatyan. J. D.

## Martha Lantner, Pianist

Martha Lantner, a young pianist, made her Aeolian Hall début on Friday evening, Feb. 5, in a program that taxed her still immature talents heavily. Beginning with the Bach-Liszt Fantasia and Fugue in C Minor, she played the Beethoven Thirt-two Variations and the Brahms Rhapsody in G Minor as her most ambitious contributions of the evening. The rest of her program included the Chopin E Flat Waltz, Op. 18,

two Etudes, the Nocturne in F and the Scherzo in C Sharp Minor; Debussy's "Minstrels"; the Glinka-Balakiriev arrangement of "The Lark" and the Liszt Twelfth Rhapsody. Miss Lantner played with fluent technique but an undeveloped style. She had an unfortunate tendency to over-accent and over-emphasize. Her pianissimi and fortissimi were too pronounced and the intervening passages consequently suffered neglect. Her charm and dexterity, however, aroused the large audience to enthusiasm. G. A.

## Alexander Gunn's Recital

Alexander Gunn gave a piano recital Friday evening, Feb. 5, in Chickering Hall. He played with unfailing good taste and marked technical ability a program that began with César Franck, ended with Brahms, with a good measure of Chopin, Scriabin, Debussy, Poulenc, de Falla and Bach in between. Mr. Gunn was never out beyond his depth. He was always coherent, always a sensitive interpreter of mood. There was, however, nothing strikingly original about his playing, nothing compelling. He was always restrained and scholarly, always within the law. Most gratifying was his playing of Poulenc's "Mouvement Perpetuel" and de Falla's "Danse du Feu," notably dignified the "Italian" Concerto of Bach, the Prelude, Choral and Fugue of César Franck. E. A.

## Florizel von Reuter

A brilliant virtuoso and an artist of unquestioned musicianship was introduced to New York in a Town Hall recital on the afternoon of Feb. 6. It is not often that a wunderkind amounts to anything in later years. At eight Florizel von Reuter played and conducted his own compositions in London orchestral concerts. At nine he concertized through England, Germany, Austria, the capitals of the Near East. It is also reported of him that when three he began to study the violin and when six played difficult concertos in public. Three operas, for which he has also written librettos, and many miscellaneous compositions are placed to his credit.

Mr. von Reuter's program was quite different. It is true that Paganini's D Major Concerto began the proceedings, but it was Paganini materially improved by a well written piano part (the tutti of which were almost invariably drowned out by an applause-mad audience) and by numerous touches here and there, the work of Mr. von Reuter, whose edition of this composition includes all three movements instead of the single one that is customarily heard. Bach's C Major Sonata and a group by Sarasate, de Saint-Lubin and Locatelli were unaccompanied numbers which were made remarkably interesting by Mr. von Reuter's tonal opulence and his clean and absolute command of the techniques of his art. The Handel "Harmonious Blacksmith" Variations were augmented by five new variants by the indefatigable Mr. von Reuter; Wieniawski's "Carnaval Russe" brought the printed list to an end.

Mr. von Reuter's playing throughout was sensitive, tasteful, and technically admirable. He is an artist with interesting things to say, and he says them without mannerisms or affectations. More will be heard from him decidedly. Richard Hageman was the accompanist. W. S.

## Associated Glee Clubs

With a chorus of 1200, the Associated Glee Clubs presented their third annual concert at the Seventy-first Regiment Armory, Thirty-fourth Street and Park Avenue, on Saturday evening, Feb. 6. Walter Damrosch was the guest conductor and Anna Fitzu, soprano, was the soloist. Charles Gilbert Ross and William Reddick were the accompanists as well as the arrangers of some of the choral numbers.

The program opened with the "Hymn Before Action," conducted by the composer, Ralph L. Baldwin. Mark An-

draws conducted his work, "The Clock," and Marshall Bartholomew conducted his arrangement of "Eight Bells." Miss Fitzu sang for the first time Charles Wakefield Cadman's setting of her own poem, "I Know Death," as well as the aria of Lia from Debussy's "The Prodigal Son," Wolf-Ferrari's "Rispetto" and Del Riego's "Homing."

An audience that filled the huge arena applauded the singers and the effective spectacle they provided banked across one end of the armory, continuously. The chorus sang with fine feeling and showed evidence of sound training and discipline. The group represented twenty-five glee clubs from the Metropolitan district. S. F.

## Final Cahier Recital

Mme. Charles Cahier gave the last of a series of four recitals in Aeolian Hall on Feb. 6, with the capable young pianist, Kurt Ruhrseitz, as her accompanist. As in her previous recitals this season, the contralto presented a program refreshing in its avoidance of the stereotyped and continuously interesting in the quality of its material.

Her opening group contained Bach's "Komm, süsser Tod," Guillaume de Machault's "Douce dame jolite," Teleman's "Die recht Stimmung," Caldara's "Selve amiche," Mozart's "Das Veilchen," and Haydn's "The Mermaid." In the second group were Henry Eichheim's setting of Yeats' "Aedh Wishes His Beloved Were Dead," Marion Bauer's "Midsummer Dream" and "Night in the Wood," Charles Griffes' "Symphony in Yellow," Aaron Copland's "An Old Poem," and the three "Mother Goose Rhymes" of Ethel Leginska.

Pizzetti's "La madre al figlio lon-

[Continued on page 30]

## The Power to Do Comes From Perfect Understanding of Process

The ear of the singer acts upon the vocal cords as the finger of the violinist upon the string of the violin. By an ear touch, or hearing, vocal cords are automatically tuned or tensed to the proper condition necessary for production of any pitch desired.

This change is so immediate in its answer to the ear or nerve command that intricate trills and runs, changing tempo, quality and power become matters of no perceptible effort.

That one may obtain such power of control and manipulation of the voice flexible muscular control of the entire body must be gained in such perfection as to bring about constant, correct relation of vibrating medium, vibrators and resonators as tone is emitted. The subsequent control of quality, power, pitch, and tempo, from such an understanding necessary poise of body, will seem to the singer to be due only to the response of the vocal mechanisms to the desire for expression of the lines of the text and melody.

When we consider added to the flow of scale tones of the melody in singing there is the necessity of perfected enunciation and that no unnatural effort must detract from its faultlessness, the superiority of the vocal over all other musical instruments must be conceded.

The actual process which occurs during vocalization is most intricate; yet every muscular control needed for this complicated manipulation is identical with some simple process employed hourly in other commoner functions. These are so constantly in use that the voiceless student seems to become suddenly endowed with vocal powers when he is led to apply such well known activities to singing. He soon learns, through exercise and practice, to associate such control with his singing and speaking vocalization, and thereafter automatically employs these causes of perfect results.

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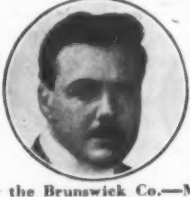


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Deems Taylor, New York World.

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## New York Concerts and Recitals

[Continued from page 29]

tano," Debussy's "Fantoches," Enesco's "Changeons propos," and Joaquin Nin's arrangement of two Spanish folksongs made up the concluding group. Mme. Cahier was in better voice than at her last appearance, commanding greater firmness of tone and finer shades of color. Her readings were marked, as always, by fine artistic taste, poetic feeling and musicianly authority.

B. L. D.

### Gingold Recital

Joseph Gingold gave a recital in the Carnegie Chamber Music Hall on Feb. 6, before an audience which left no vacant seats. Such extremely difficult numbers as Paganini's Concerto in D, and the Scherzo Tarantelle of Wieniawski were approached with perfect assurance by this lad, who was unafraid of any technical difficulties. He draws a strong bow and produces a fine vibrant tone which he can modify to a beautiful pianissimo, as disclosed in Auer's arrangement of the Ciaccona of Vitali. In Achron's "Stimmungen," which had to be repeated, he showed that he could also play with good taste. The Ries "Perpetuum Mobile" was taken at a terrific tempo, yet without loss of steadiness in the rhythm. It is reasonable to believe that in a few years Mr. Gingold will prove a concert artist to be reckoned with. Miss D. Graffman's accompaniments were excellent. G. B.

### Van Gordon in Recital

Cyrena Van Gordon, mezzo-contralto of the Chicago Opera, who has not appeared in recital in New York since 1919, was heard in Aeolian Hall on the afternoon of Feb. 7.

Mme. Van Gordon began her program with an arrangement by Harry Rowe Shelley of the great scena in Act IV of "Aida" following which she sang Liszt's "Lorelei," a group of songs by Korngold and Schönberg, a group in French by Debussy, Poldowski and Lenormand, Bemberg's aria, "The Death of Joan of Arc," a group of songs in English, and for a climatic ending, Brunnhilde's Cry from "Walküre."

Mme. Van Gordon's singing as a whole, was most enjoyable. The voice, always one of huge volume, she reduced to recital calibre very cleverly without impairing its quality, and her enunciation was at all times remarkably clear. Strangely enough it was not only in the operatic excerpts that she was most successful, but in a couple of "coon songs" utterly negligible in themselves, which she gave as encores. These, by the charm of the art with which they were sung, were raised to a position of real dignity. Poldowski's "L'Heure Exquise" was well sung, also Schönberg's "Erhebung." The Brunnhilde Cry was not especially effective. The recital, combining so many points of excellence, was, however, one of high interest. Alma Putnam played what were easily the loudest accompaniments heard this season. A little research into the arcana of the damper pedal would have made them somewhat less intrusive. The audience, in spite of some heavy counter-attractions elsewhere, was numerous and very appreciative.

J. A. H.

### Rita Sebastian in Recital

Rita Sebastian, contralto, assisted by Theodore Cella, harpist, gave a recital Sunday evening, Feb. 7, in the Princess Theater. She sang first the aria from "Mi-Trane" by Rossi, followed by two songs by George Liebling—"The Faded Garland," simple, melodious, and the brilliant "Gewitterschwüle." Her German group included Schubert's "Der Tod und das Mädchen," Schumann's "Die Stille," and "Aufträge," Brahms' "Sapphische Ode" and "Von Ewiger Liebe." There was a group to harp accompaniment, Hugo Wolf's "Weyla's Gesang" and "Der Lebensweg," and "Rain Song" by Stein-Schneider—and a final group in English which included songs by Cadman, Maurice Besly and Burleigh. Mme. Sebastian has a voice

of fine depth and fullness. It is at its best in numbers rich with low, sustained tones such as the "Sapphische Ode" in which she sang exceedingly well. She was less gratifying in more agitated numbers when her voice lost some of its mellowness, and a trace of vibrato crept in. Mr. Cella played with unusual effectiveness and poise Handel's "Hornpipe," two numbers by Debussy, and his own "Danza Fantastica," which earned an encore. Edna Sheppard was an able accompanist.

W. W. C.

### Drozdo in Recital

Vladimir Drozdoff, Russian pianist, gave his first New York recital of the season Sunday evening, Feb. 5, in Aeolian Hall. He opened his program with unfamiliar numbers by his own countrymen, a Prelude and Fugue of Glazounoff, and "Caravan" from Achron's "Children's Suite." He played the Chopin Sonata in B Flat Minor, endowed it with a vigor and a variety rarely heard. He was also heard in Schumann's "Carnaval," a Scriabin study, an episode from Lenau's "Faust," "The Dance in the Village Tavern" by Liszt, and two of his own compositions, "The Old Street Organ's Congealed Morals," a sarcastic joke based on "The Holy Satyr" of Anatole France, and a "crepuscular dance" called a "Scheherezade's Reminiscence." Mr. Drozdoff's playing is marked by a very positive technical skill and splendid rhythm. All his interpretations Sunday evening were extraordinarily vital and forceful, many of them singularly dynamic, none of them dull.

F. A.

### De Horvath Engaged for Chicago

CHICAGO, Feb. 6.—Cecille De Horvath has been engaged by Maude N. Ray, local concert manager, to give a piano recital in Kimball Hall, Thursday evening, Mar. 11.

### Dayton Hears Dr. Hollins

DAYTON, OHIO, Feb. 6.—Alfred Hollins, organist, attracted a large audience to Christ Episcopal Church on Feb. 3, the occasion of the rededication recital. Hundreds were turned away. Through the interest of Robert Patter-

son, of the National Cash Register Co., the organ has been rebuilt at an expense of several thousand dollars. Improvements were added through the generosity of the late John Dohner and his son, Bert Dohner.

H. EUGENE HALL.

### PROKOFIEFF IN RECITAL

Composer-Pianist Heard Under Auspices of Pro-Musica

In addition to his two appearances as soloist with the Boston Symphony Orchestra, Serge Prokofieff was heard in a recital in New York, under the auspices of Pro-Musica, formerly the Franco-American Musical Society. This recital was given in the residence of Mrs. Charles Robinson Smith, and was attended by members of Pro-Musica and their guests.

The Russian pianist played nine of his own compositions—the third sonata, three "Gavottes," two "Marches," the scherzo from "The Love for Three Oranges," a "Prelude" and a "Toccata"—four of Moussorgsky's "Pictures at an Exhibition" and four "Bizareries" by Miaskovsky.

Two characteristics of Prokofieff were prominent in this program—his versatility as a composer and his technical skill as a pianist. He was equally at home and equally idiomatic in the freedom of his one-movement sonata and in the bonds of the classical form. An engaging element in his music is his fresh and spontaneous humor, which is emphasized by an intense rhythmic vitality.

R. C. B. B.

### Ann Arbor Pianist and Vocalist Heard

ANN ARBOR, MICH, Feb. 6.—A joint recital was given by Andrew Haigh, pianist, of the faculty of Michigan University School of Music, and Royden Susumago, tenor, a student of the voice department, on a recent Sunday afternoon, in Hill Auditorium. Mr. Haigh disclosed a capable technic and smooth interpretation of a program including a beautiful group of Chopin works, and numbers by Bach, Medtner, Scriabin and Haigh. Mr. Susumago gave with good tone and sympathetic voice the aria "La Donna è Mobile" from "Rigoletto" and numbers by Rossini, Lotti and Watts.

## CURTIS QUARTET IN WASHINGTON DEBUT

Noted Folk in Audience Which Applauds Fine Work of Players

WASHINGTON, Feb. 6.—The debut of the Curtis Quartet was made in a concert given on Feb. 4 in the new chamber music auditorium of the Library of Congress. The audience of 500 was representative of diplomatic, social and artistic Washington, and included officials of State and ministers from foreign embassies, musicians and critics. Mrs. Frederic S. Coolidge, donor of the Library music salon, was among the guests. Mary Louise Curtis Bok, founder of the Curtis Institute of Music in Philadelphia, from whose faculty the quartet derives its personnel, telegraphed to the artists from Florida, regretting her inability to be present. It was through Mrs. Bok's generosity that the services of the Quartet were tendered for the concert, as a contribution to the musical life of the Capital.

The organization comprises Carl Flesch, head of the violin department of the Curtis Institute of Music, first violin; his assistant, Emanuel Zetlin, as second violin; Louis Bailly, professor of the viola at the Institute, viola, and Felix Salmond, professor of the instrument at the school, cellist.

The quartet displayed precision, responsiveness and balance, playing with artistic sensitiveness and breadth of tone.

The program included Haydn's Quartet in D Minor, No. 41, and the Beethoven Quartet in C Major, Op. 59, No. 3.

Mr. Flesch played two Bach numbers for violin alone, the Sarabande, Double and Bourrée from the B Minor Sonata, and the Siciliano from the G Minor Sonata, with beauty of tone. There was much enthusiastic applause during and after the concert.

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## WILLIAM MURDOCH

"A New Pianist of Notable Ability"

—Boston Transcript.

IN NEW YORK

"Mr. Murdoch, whom the London Post calls 'one of the most satisfying pianists at present before the public,' grew in favor as his program unfolded . . . being by turns forceful and emotional, but never sentimental."—New York Times, January 8, 1926.

"He has an enormous amount of admirable finger technic, facility, fluency, fine pedal control, and rich color supply. His leading asset is his beautiful piano tone."—New York Sun, December 29, 1925.

"The English pianist gave a performance whetting an appetite for more."—New York Herald Tribune, January 8, 1926.

IN BOSTON

"All the wealth of his ample resources Mr. Murdoch lavished upon his Debussy and Ravel. A highly finished performance was the result."—Boston Transcript, December 31, 1925.

"He clearly excels in music that calls for breadth, virility, or spiritual fervor . . . a very excellent pianist."—Boston Post, December 31, 1925.

"It was at once apparent that he is a sensitive, imaginative musician with a way of his own of feeling and playing, with beauty and variety of tone."—Boston Globe, December 31, 1925.

"Such playing, such an attitude toward music, is rare, and for this reason doubly welcome in the concert room."—Christian Science Monitor, December 31, 1925.

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## In Chicago Studios

Chicago, Feb. 6.

### CHICAGO MUSICAL COLLEGE

Margaret Vanderstock, Virginia Woehle, Hernia Bernstein, and Eva Bell Lindus, students in the juvenile dancing classes, have made successful appearances at the Balaban and Katz theaters recently. Edeline and Vernon Ehlschlaeger and Virginia Woehle gave a program of songs and dances for 500 students of the Coyne Electrical School in January; a group of accordion solos was added by Vernon Ehlschlaeger, who is eleven years of age. Lulu Raben, violin pupil of Léon Sametini, was accompanied by Eulalie Kober Stade in a recital given at the South Side Auditorium Jan. 6. Katherine Wade Smith, pupil of Mr. Sametini, has recently appeared before the Chicago Women's Club, the Haydn Choral Society, the Catholic Women's Club and the St. Cecilia Society of Grand Rapids. Marvin Jacobs gave a piano recital at the Midway Masonic Temple Jan. 19. A. V. Hayes, vocalist, and Chester Johnson, pianist, were heard in recital at the Sherman Hotel ballroom Jan. 17. Edna Kellogg, former student of Edoardo Sacerdote, and a member of the Metropolitan Opera Company, was commended for her artistry when she gave an Aeolian Hall Recital in New York Jan. 22. Irene Dunn, also a for-

mer pupil of Mr. Sacerdote, was recently called from New York, where she had been singing a leading rôle in a Shubert production, to appear at the Olympic Theater here in "Castles in the Air." Constance Tucker has fulfilled several engagements to give programs of readings. Lulu Raben, violin pupil of Mr. Sametini, has been heard in recital at the Lithuanian Auditorium and at the Vincent Methodist Episcopal Church. Ralph Bennett, pianist, was accompanist for the Central Trust Male Chorus in its Eighth Street Theater concert of Jan. 21. Marvin Jacobs, ten-year-old pianist, played before the Piano Manufacturers' Association Jan. 27. Bernadine Lewis appeared at the Strand Theater, Waterloo, Iowa, recently, for two weeks, offering a program of songs and dances. She was also soloist at a banquet given at the Blackstone Hotel Jan. 10 by the National War Mothers' Association. Leonore Da Vinci sang at the Drake Hotel before the Women's Dental Club of Chicago.

### AMERICAN CONSERVATORY

Mary Dulkan, Ralph Barte, Ida Sugerman, Edna Klinka, Margaret Norum, Miriam Herr, Mae Willems, Mrs. George Prescott, Dorothy Reid Holmstrom and Esther Arneson were heard in a program of music for piano, violin and voice at Kimball Hall Feb. 6. Catherine Boettcher, Philip McDermott, Muriel Parker, Howard Hanks, Paul Esterly, Frances Markman, George Geiga, Irwin Fischer and Ethel Lyon were heard in a program of music for piano and organ at Kimball Hall Jan. 30. The theater organ department has the largest enrollment in its history; a large number of graduate students have accepted important positions in this and other cities. John Kendel, director of the music in the State of Michigan, has been engaged to conduct post-graduate courses during the approaching summer session. Harold Gaudlin is on an extensive tour of the West. Alma Robertson, soprano, has been engaged to appear on the Redpath Circuit. George Garner, tenor, is on tour in the West. James Mitchell, baritone, is soloist at the First Methodist Church of Oak Park.

### CARL CRAVEN STUDIOS

Henry F. Wyler has been engaged as tenor soloist at the Belden Avenue Baptist Church. Mme. Feranee, soprano, will sing a leading rôle in "Gipsy Love" at the Italia Hall, Chicago, and at Pullman, Gary and Hammond.

### BUSH CONSERVATORY

Edba Sundstrom, violinist, was soloist at the concert given at the North Side Turner Hall Jan. 31 by the Philharmonic Orchestra, Richard Czerwonkey, conductor. Marie Collins, pianist, played at the Hamilton Club Jan. 10, at the Kiwanis Club Jan. 5 and at the Scottish Old Peoples' Home Dec. 23. Emily Fleck was soloist at the German Erholung Society's meeting at the Webster Hotel Jan. 13. Guy Holt, pupil of Poul Bai, went to Kansas City Feb. 1, to open his private vocal studios and teach in the local high schools. Charlotte Simons, soprano, and Paul Stoes, violinist, were heard at the recital hall Jan. 20. The accompanists were Bernard Helfrich and Ellen Munson. Mr. Stoes included the "Dream Song" from his own "Indian Sketches" on the program.

### GUNN SCHOOL

Alice Arneson, soprano, was soloist with the Philharmonic Orchestra at the North Turner Hall Jan. 29.

### Cimini Established in Los Angeles

LOS ANGELES, Feb. 6.—Pietro Cimini, who for many years was a principal conductor of the Chicago Opera, and who has recently met with much success in fulfilling guest contracts in Buenos Aires and other operatic centers, has established himself in Los Angeles and Hollywood. Aside from his activities as operatic and symphonic conductor, Mr. Cimini will act as operatic and dramatic coach, preparing students for professional work on the stage. He will also give courses in conducting, orchestration and composition, as well as offering detailed advice in the field of musical synchronizations for the moving picture screen.

## First Piano Heard by Baritone in His Youth Prompted Stage Career



Photo by Moffett

Alexander Kipnis, Baritone of the Chicago Opera Company

CHICAGO, Feb. 6.—Alexander Kipnis, whose ascendancy in America's operatic skies was assured when he made his first appearances here with the Wagner Festival Company under Leo Blech a few years ago, and who is now considered one of the most accomplished members of the Chicago Company, never knew what music was until, at sixteen years of age, he first saw and heard a piano.

Mr. Kipnis was born in Jitomir, Russia, thirty-four years ago, the son of a merchant of meager means, who was unable to provide his son with an education. Unlike many other singers of note, young Kipnis was not brought up in a musical family, for music was totally unknown in his home. Experiencing only hunger and privation in his boyhood, the lad became the head of his family at twelve years, when his father died, leaving no inheritance for the support of his survivors.

When, four years later, Kipnis heard his first music, it took possession of his soul. Needing work and money, he was prompted by this new emotional experience to join a small opera company, but not as a singer. He first worked as a ticket-taker, then as wardrobe-man, wigman, and finally as actor. At length he became a singer. Remaining with the company until he had saved a small sum of money, and had gained thorough grounding in operatic routine, he ultimately set out for Warsaw, where he was engaged as a choir singer. This position brought enough money to enable him to study. Mr. Kipnis was graduated from the Warsaw Conservatory as conductor, but meanwhile the real value of his voice had become apparent; and making a final decision, he went to Berlin to study under Grensebach.

Mr. Kipnis' first contract to appear in a principal opera company was signed in Hamburg. He sang there for five years, then went to Wiesbaden. His first concert appearance in Berlin was a marked success. Established as a favorite, Mr. Kipnis continued his concert activities for a short period before becoming a member of the opera company which visited America under Blech. In this tour Mary Garden and Giorgio Polacco, of the Chicago Opera, heard him, and at the conclusion of the company's second and last year in America, engaged him for the Auditorium.

His rôles with the Chicago Opera Company this season have included *Ochs* in "Der Rosenkavalier," *Wotan* in "Die Walküre," *Escamillo* in "Carmen," the *Cardinal* in "The Jewess," *Arkel* in *Pelléas et Mélisande*, *King Henry* in "Lohengrin" and *Albert* in "Werther."

Mr. Kipnis' New York concert is scheduled for Aeolian Hall, March 18. He leaves March 20 for Europe, where

he will fulfill a three-months' contract at the new Civic Opera of Berlin, under Bruno Walter. On account of this engagement, he was unable to accept invitations to sing in concert in the West and in Havana, and in opera in Italy.

Mr. Kipnis was married last summer to Mildred Lévy, daughter of Henriot Lévy.

## AMERICAN CONSERVATORY PRESENTS WINTER CONCERT

Students Chosen in Contest Appear in  
Annual Program of Varied Numbers  
With Orchestral Accompaniment

CHICAGO, Feb. 6.—The American Conservatory presented ten of its pupils in its mid-winter concert, held at Orchestra Hall on Feb. 1. One of the fundamental purposes underlying this annual event is the belief of President John J. Hattstaedt that to provide talented pupils with practical experience in recital and concert is an essential duty of the music school which wishes to give fullest aid to the student striving for a successful musical career. The mid-winter concert is one of the more important events in a series which includes weekly recitals held at Kimball Hall throughout the school year.

The young artists appearing at Orchestra Hall in this concert were selected in competition by a board of prominent musicians not connected with the Conservatory. The program was as follows: Concert Variations for Organ by Bonnet, Florence Norton Campbell, Chicago; Concerto for Piano, in E Flat (first movement), by Beethoven, Jacob Hannemann, Chicago; "Madre, Pietosa Vergine," from "Forza del Destino" by Verdi, Carolyn Quackenbush, Elmhurst, Ill.; "Scottish" Fantasy for Violin by Bruch, Richard Hire, Zion, Ill.; Piano Concerto in F Major, (first and third movements), by Saint-Saëns, Gloria Burch, Duluth; "O Patria Mia" from "Aida" by Verdi, Mae Willems, Chicago; Violin Concerto in D Minor (Second and Third Movements), by Wieniawski, Eva Polokoff, Chicago; "Thou Brilliant Bird," from "The Pearl of Brazil" by David, Hulda Blank, Grant Park, Ill.; Polacca Brillante by Weber-Liszt, Margaret Morris, Athens, Ga.; and Allegro from Concerto in D Minor by Guilman, Edward Eigenschenck, Chicago.

Adolf Weidig conducted the Chicago Symphony's orchestral accompaniments.

The remarkably high grade of excellence exhibited by the soloists gave the concert a professional atmosphere. It would be impossible to single out individual musicians, as the work accomplished was of a uniform grade. It may be said, however, that while young singers generally appear less advantageously than fellow students of the same age in other departments, this natural difference in ability, due to physical immaturity, was not evident in this concert.

A coincidence was noted in the fact that Miss Morris, who played the piano, is also a violinist, and that Mr. Hire, who played the violin, and Miss Willems, who sang, have both appeared in public as pianists. Miss Willems has made signal musical achievements in spite of a handicap of blindness; her voice is of beautiful quality, and of excellent range, and she brought to the aria from "Aida" a ravishing *mezzavoice* and a remarkably easy High C. In addition to the virtues of sound musical taste.

### Milan Lusk Fulfills Engagements

CHICAGO, Feb. 6.—Milan Lusk, violinist, appeared before the Tuesday Arts and Travel Club at Fullerton Hall, in the Art Institute on Jan. 26. The fine tone, brilliant technic and abundance of temperament for which he is widely appreciated were in plentiful evidence at this appearance. Among the extra numbers Mr. Lusk played was his transcription of Jonsco's "Lady Hamilton" Waltz, a recent publication by the Gamble Company, which has rapidly been gaining favor with the public. Among Mr. Lusk's other recent engagements have been recitals in Rogers Park, on Jan. 21, under the auspices of the First Congregational Church, and at the Windsor Park Masonic Hall on Jan. 19. On the latter occasion Mr. Lusk played, among other things, Ysaye's "Rêve d'Enfant" and was associated with Troy Sanders, accompanist and soloist.

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# SURVEY OF EUROPEAN ACTIVITIES

## Authentic Version of "Boris Godunoff" to Be Published by Soviets in Moscow

ONE of the most highly esteemed composers in the world now is undoubtedly Modest Petrovitch Moussorgsky, whose opera "Boris Godunoff" is given on every operatic stage, writes Victor Belaieff, from Moscow to the *Christian Science Monitor*. The piano score of this work of genius has been republished again and again and at last (*Universal Edition* in Vienna and *J. & W. Chester* in London) has appeared in its first version, as printed in 1874, under the supervision of the composer himself. This first version of "Boris" had not the printed full score, the manuscript of which is conserved in the Central Musical Library of the Leningrad State Theaters.

Is this first version of "Boris" really the original version? Until very recently the history of the composition of this opera was not quite clear, and many facts concerning the labor of the composer on it remained obscure. Only recently have we obtained more precise information, and now we can reconstruct the whole course of the composer's work on his opera. And only now can we answer the question whether the version of "Boris" published in 1874 is or is not the first one.

Moussorgsky began to compose his opera in the autumn of 1868 and completed it by the end of 1869—the piano score and the full score had been written out. In this first version the opera consisted of four parts and seven scenes. The first version of "Boris" dealt exclusively with the story and tragedy of *Boris Godunoff*. The first part includes the call to the throne and the coronation of *Boris*. In the second part, in *Pimen's* cell and the inn near the Lithuanian frontier, *Boris'* crime (the killing of the Tsarevitch Dmitry) is discussed, and the monk-adventurer decides to use this crime against *Boris*.

In the third part (*Boris* with his children in the Palace at Kremlin) *Boris* is informed of the intention of the adventurer to overthrow him. In the fourth part (near the Cathedral of St. Basil in Moscow, and the Passing of *Boris*) *Boris* is shown as a criminal and unpopular among his people. The scene near the Cathedral of St. Basil remained quite unknown to the world, and was among the composer's manuscripts in the Russian Public Library in Leningrad.

### An Obdurate Jury

In this form Moussorgsky submitted the opera to the jury of the Imperial Opera House in St. Petersburg. The jury refused to accept it for staging and the composer took it away for revision. In submitting the opera to the jury, Moussorgsky replaced the title "parts" by the title "acts."

The composer was disappointed by his failure and for some time put "Boris" aside. After completing the first



Moussorgsky, From the Painting by Répine

version of "Boris" he was occupied with his fellow-composers in composing "Mlada," an opera-ballet with a libretto by Gedeonov, the director of the Imperial Theaters. But in 1871 he again began work on "Boris" and the second version of the opera appeared about July, 1872. The piano score of this version was published in 1874 under the supervision of the composer and now is known as the first version of "Boris."

### The Second, First

This second version was called the first because, in its original version, the opera was given in Russia only during the first years of its stage life. It was considered not polished enough for general use and in need of thorough revision. Nicholas Rimsky-Korsakoff carried the revision out and the world now knows only the revised form, and not the authentic version of "Boris." The authentic version was forgotten for a number of years. The first edition of the piano score of "Boris" (that of 1874) became out of print and at the recent "revival" of the "authentic" version of "Boris" it received the name of the "first" version.

This second-first version of "Boris" was completed in 1872. In its new form the opera consisted of five acts (to the original four acts were added two scenes of the so-called "Polish act," which became the fourth act of the second version). Upon the publication of the

of May. Wilhelm Furtwängler will return from America in time to conduct. The programs have not yet been definitely announced.

### Hindemith Opera to Have Production Soon

BERLIN, Jan. 21.—Paul Hindemith, exponent of revolutionary theories in music, has almost completed a new opera, "Cardillac," based on a text by Ferdinand Lion. It will probably be ready in time for a production this season at one of the prominent German opera houses.

### Strauss Opera Has First Italian Performance

TURIN, Jan. 20.—Richard Strauss' opera, "Ariadne auf Naxos," had its Italian premiere here. The stage direction and production was made by Dr. Otto Erhardt of Stuttgart. The work was received with enthusiasm by the public and press.

piano score in 1874, Moussorgsky once more (for the fourth time) changed the plan of the opera and named the first act the prologue, and the second, third, fourth and fifth acts respectively the first, second, third and fourth.

Besides adding the Polish act, Moussorgsky discarded the scene near the Cathedral of St. Basil, and replaced it by the scene near the village Kromy. He also virtually rewrote the second act. In this form, without reckoning the omission of the scene in *Pimen's* cell, the opera was given in the Imperial Opera House in St. Petersburg on Jan. 24, 1874.

These latest researches on the subject of "Boris" were undertaken by Prof. Paul Lamm of the Moscow Conservatory, and as a result we have the new version, containing in it both the first and second versions of the opera in the same piano score.

### Only One Full Score

Professor Lamm studied all the manuscripts of the opera for some years and was the first to compare Moussorgsky's piano score with the manuscript full score of "Boris," and to restore numerous cuts which the composer made in the first version of his opera when he was preparing the second. Now we know: (1) that only one full score of the opera, that of the second version, exists; (2) that only one piano score of "Boris" existed, from which was printed the piano score of 1874; (3) that in details the composer's full score and the composer's piano score of "Boris" differ from each other, and (4) that nearly all the cuts made by the composer from his full score are now conserved in the Russian Public Library in Leningrad and are numbered in a manner which makes it possible to put them in their original places, and by this means to complete the first version of "Boris" to its original extent.

Moussorgsky's method in composing the second version of "Boris" permits the editor of the new full authentic edition to give both versions in the same piano score. This piano score is now in print and will be published in Moscow by the Musical section of the State Publishing House before next autumn. After that we have only to await the publication of the authentic full score of Moussorgsky's "Boris Godunoff" for general use and world-wide circulation.

### Monteux Conducts Mengelberg Orchestra in Amsterdam

AMSTERDAM, Jan. 21.—Pierre Monteux, former conductor of the Boston Symphony, who is leading the Concertgebouw here during the absence of Willem Mengelberg in America, is continuing the propaganda of the Dutch leader for native music. At a recent concert here Mr. Monteux conducted the premiere of a work by Rudolf Mengelberg, nephew of the conductor. The work is called "Scherzo Sinfonico."

### Berlin Opera Announces New Productions

BERLIN, Jan. 20.—The Berlin Staatsoper will give the first performance of "Boris Godunoff" here early next month. For later in the season, it announces a new production of "Rienzi" and "Parsifal," and "Don Giovanni." Bernhard Schuster's "Der Dieb des Glücks" will have its premiere in April. This comic opera will also be given this season in Dortmund, Prague, Erfurt and Koburg.

### Stracciari Appointed to Naples Conservatory

NAPLES, Feb. 2.—Riccardo Stacciari, baritone, has been appointed teacher of singing in the Naples Conservatory.

### Heifetz Plays in Budapest

Cable dispatches from Budapest state that Jascha Heifetz, violinist, played with much success in Budapest recently. He was at once booked for a return engagement.

SALZBURG.—Maria Ivogün has been engaged to sing the leading rôle in "Die Fledermaus" at the next Salzburg Festival. Bruno Walter will conduct.

### Dutch Boxer Sings Arioso in Prize Ring

LONDON, Feb. 1.—One of the latest phenomena of the stage is a Dutch boxer, who is a tenor as well as a heavyweight pugilist. To prove his prowess in a recent combat he is reported to have sung the Arioso from "Pagliacci" after knocking his opponent out. The talents of the performer are of so versatile a nature that he has been engaged for a vaudeville appearance here. An epidemic of bantam Loges and welterweight Brünnhildes for Covent Garden is prophesied as a result of his interesting and novel exploits.

### British Opera Makes New Appeal for Funds

LONDON, Jan. 24.—Financial needs of the British National Opera Company have resulted in an appeal for aid by that organization to the National Opera Trust, Lord Clarendon, chairman of the executive committee of the National Opera Trust, recently stated.

"The National Opera Trust has been appealed to for help to extricate the company from their financial embarrassments, and to provide a balance of money to enable them to continue their work."

"Its appeal for a national fund of £500,000, from the income of which such cases as that of the British National Opera Company might have been met, was not launched until a few weeks ago, and so far the response has been disappointing."

"It was urged by the British National Opera Company that the National Opera Trust should embark forthwith upon the raising of an extra fund of £25,000 (outside the scope of its £500,000 appeal), and that money so subscribed should be specially earmarked to meet the present needs of the company."

"At the same time an alternative suggestion was made to the company—namely, that the company could more fittingly appeal to their own particular public than could the National Opera Trust to the nation at large, for funds to remove the company's existing obligations, and to meet their needs for the immediate future; meanwhile, the National Opera Trust would proceed with its original purpose of raising a national fund, the income from which would be available for ensuring the continuity of the work of the company, or of any other operatic organization that was working so thoroughly in harmony with the purpose and objects of the trust."

"This suggestion was cordially accepted by the company's representatives. The National Opera Company, therefore, will embark upon their special appeal forthwith; the National Opera Trust will continue its efforts to raise a National Opera Fund—hoping that when next so good a worker as the British National Opera Company falls or stumbles by the way the trust may be in a position to render a reader aid."

### Sibelius Awarded Pension on Birthday

CABLE dispatches from Finland report that the recent sixtieth anniversary of the birth of Jean Sibelius was celebrated on a big scale, in Helsingfors. The president of the Republic of Finland waited upon the famous musician in order to bestow upon him the Grand Cross of the Order of the White Rose of Finland, and Parliament voted an increase in the pension of 50,000 marks, which he has enjoyed for ten years, to 100,000 marks. Further, a national subscription produced a sum of 270,000 marks, 150,000 of which were offered for his immediate use, and the remainder invested on his behalf. A fund has also been opened in New York.

### Erika Morini Wins Acclaim in Berlin

BERLIN, Jan. 25.—In a recent recital, Erika Morini created a furore by her playing of Szymanowski's "Narcisse" and other works. The young violinist was acclaimed as the most promising artist heard here in some time. She played also a Valse of Chopin, arranged by Huberman, and works of Schubert and Smetana.

### Schreker Writing Two New Operas

BERLIN, Jan. 21.—Franz Schreker has completed the libretti for two new operas, and has already begun work on the scores. One is a large work which has already been announced. It is called "Memnon," and is set in ancient Egypt. The other bears the title "Lilans Verklärung."

### Furtwängler to Lead Brahms Festival

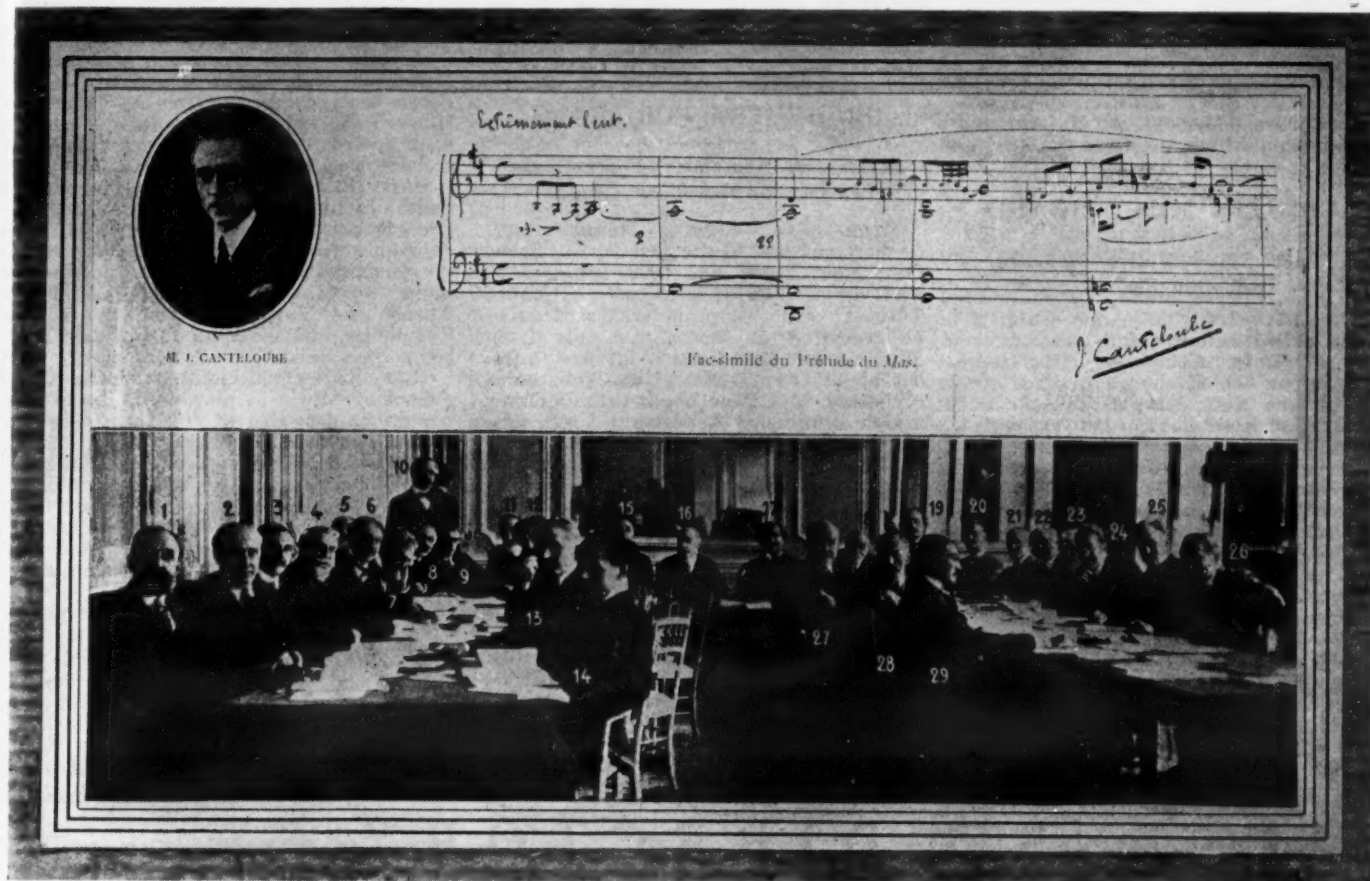
HEIDELBERG, Jan. 20.—The Sixth Brahms Festival, which is held at intervals by the Brahms Society, will be held this year in Heidelberg at the end



# ❖ NEWS FROM CONTINENTAL CENTERS



## Prominent Composers Award French Opera Prize



A FAMOUS JURY AND THE COMPOSER WHO WON THE HEUGEL PRIZE IN PARIS

M. J. Canteloube and a Motif From His Prize-Winning Opera "Le Mas": Below—the Jury for the Heugel Prize, Left to Right: 1, René Chauvet, Director of the Grand Théâtre de Bordeaux; 2, Montchamont, Director of the Grand Théâtre de Lyon; 3, Ernest Moret; 4, Paul Vidal; 5, Jacques Rouché, Director of the Opéra; 6, Charles Levadé; 7, Florent Schmitt; 8, Gabriel Pierné; 9, Maurice Ravel; 10, Charles Silver; 11, Henri Rabaud, Director of the Conservatoire; 12, Roland-Manuel; 13, Max d'Ollone; 14, Raoul Laparra; 15, Georges Hüe; 16, André Messager; 17, Gustave Charpentier; 18, Alfred Bruneau; 19, Marcel Samuel-Rousseau; 20, Louis Masson, Director of the Opéra Comique; 21, Alfred Bachelet; 22, Henry Février; 23, Fernand Le Borne; 24, Henri Büsser; 25, Philippe Gaubert; 26, A Mariotte; 27, Auguste Chapuis; 28, Paul Hillemaier; 29, Silvio Lazzari

PARIS, Jan. 21.—With the announcement of the award of the Heugel prize of 100,000 francs to M. J. Canteloube for his opera "Le Mas," comes the explanation of how the award was made, and the opening of two other musical competitions. Three works remained after the preliminary elimination contest. After they had been heard, the majority of the jury announced that a decision seemed impossible. They felt that they could not award the prize. When asked, however, to indicate which of these operas they thought was the

best, they named "Le Mas." Mr. Canteloube was given the 100,000 francs, and Jacques Rouché, director of the Opéra, accepted the work for production there.

The jury which judged the merits of the compositions constituted in itself a rôle of honor. It included among others, the following composers: Alfred Bachelet, Gustave Charpentier, Paul Dukas, Henry Février, Philippe Gaubert, Georges Hüe, Raoul Laparra, Silvio Lazzari, André Messager, Max d'Ollone, Gabriel Pierné, Henri Rabaud, Maurice Ravel, Roland Manuel, Florent Schmitt and Paul Vidal, as well as Jacques

Rouché, director of the Opéra, Louis Masson, director of the Opéra Comique, and the directors of the operas of Lyon and Bordeaux.

A similar competition for the best opera is open now for the Heugel prize, which will be awarded at the end of 1928. The Heugel prize for a symphonic work in 1927 carried with it an award of 20,000 francs. It is open until the beginning of next year to all French citizens, native or naturalized, and it specifies a symphonic work without voice, a symphony, symphonic poem, or symphonic suite, to run not less than thirty minutes nor more than forty-five

ration of the ballet was highly praised.

La Argentina, who is to the Spanish dance in Paris what Raquel Meller is to the Spanish song, has just made her first appearance of the season. Her present program is in effect an historical survey of the Spanish dance from the bolero of about 1830 to the rhythmic movements of the present day. Argentina is a master of rhythm. She dances, accompanied sometimes only by her castanets, everything from a simple gipsy dance to a de Falla ballet or a complicated rhythmic mood of Albeniz.

The third of the dance events of the fortnight was the appearance of Lillebil Ibsen, who was seen in New York several years ago as *Anitra* in the Theater Guild's production of "Peer Gynt." Mme. Ibsen danced a series of interpretations of all kinds of music, including the Scandinavian.

## Musicians' Work Will Be Honored in 1926

LEIPZIG, Jan. 18.—The new year brings a series of memorial celebrations for musicians of the past, and birthday honors to those who are still living. The *Zeitschrift für Musik* has compiled an extensive list of these. Foremost are the celebrations for Carl Maria von Weber, the hundredth anniversary of whose death falls on June 5, and for Giuseppe Verdi, for whom a twenty-fifth anniversary memorial will be held on Jan. 27. The French composer, Vincent D'Indy, a dean of present-day musicians, will celebrate his seventy-fifth birthday on March 27.

Nov. 1 will mark the one hundred and twenty-fifth anniversary of the death of Vincenzo Bellini, and April 11, the same number of years since the death of Josef Lanner, father of the Viennese waltz. On Jan. 12 the fiftieth birthday of Ermanno Wolf-Ferrari was celebrated. The thirtieth anniversary of Anton Bruckner's death will be commemorated on Oct. 11; the tenth of Max Reger on May 11, and of Hans Richter on Dec. 6. May 18 will be the fifteenth since the death of Gustav Mahler.

The year 1926 also celebrates several events in musical history. The fiftieth anniversary of the first Bayreuth performance of "Siegfried" falls on Aug. 16, and of *Götterdämmerung* on Aug. 17. The centenary of the London premiere of Weber's opera "Oberon" will be remembered on April 12. And on Jan. 19, Nürnberg will celebrate the three hundred and fiftieth anniversary of the death of its most famous citizen, Hans Sachs.

### Budapest Honors Conductor

BUDAPEST.—Eugen Szenkyar, Hungarian conductor, who is now general music director at Cologne, was enthusiastically received when he led a concert here recently. His program included the Stravinsky "Pulcinella" and music by Haydn and Brahms.

LONDON.—Harry Solloway, American violinist, was well received in his London debut recently. His program included the Nardini E Minor Concerto and Brahms' D Minor Sonata.

### Bohnen to Sing Busoni's "Faust" at Berlin State Opera

BERLIN, Jan. 25.—The direction of the State Opera has accepted the late Ferruccio Busoni's "Faust" for production in the spring of 1927. Michael Bohnen, bass, has been engaged to sing the title rôle. Erich Kleiber will prepare the opera.

### Oscar Straus Writes Operetta on "Duchess and Head Waiter"

VIENNA, Jan. 21.—Oscar Straus, composer of "The Chocolate Soldier," has completed the score of a new operetta, "The Queen." It is based on Savoir's play, "The Grand Duchess and the Head Waiter," which was presented this season in America.

### Szymanowsky Opera to Be Given in Warsaw

WARSAW, Jan. 18.—An opera by Karol Szymanowsky, Polish modernist composer, will have its première in Warsaw in February. The work, which is titled "King Roger," will be given at the National Theater.

### Arnold Mendelssohn Celebrates Seventieth Birthday

DARMSTADT, Jan. 20.—Arnold Mendelssohn, the well known German composer, son of a cousin of Felix Men-

delsssohn, celebrated on Dec. 26 his seventieth birthday. Born in Ratibor, educated first for the Bar, Mendelssohn eventually turned to music and became the organist and music teacher at Bonn University from 1880-83. Later he became music director in Bielefeld, and in 1885 teacher at the Cologne Conservatory. Since 1890 he had been music teacher at the Gymnasium and master of church music in this city. In 1917 the University of Heidelberg bestowed on the composer an honorary Ph.D. In 1919 he was elected a member of the Berlin Academy of Art. Among Mendelssohn's works are three operas, three sacred concertos instrumental in raising the standard of German Protestant Church music, and many choral works and cantatas.

### Prize Awarded for British Patriotic Song

LONDON, Jan. 20.—Rachel Henslowe and Dr. Cecil Hazelhurst have each been awarded a prize of £50, in a competition for a patriotic song, organized by the *Morning Post*. The work was chosen from nearly 800 entries. Dr. Hazelhurst is a Doctor of Music of Victoria University, and a Fellow of the Royal College of Organists. The song, which is called "The Flag," has been published by Chappell & Co. The proceeds from its sale will be devoted to the British Legion.

### Dances Featured in Paris

PARIS, Jan. 18.—The Pavley-Oukrainsky Ballet, which has been appearing at the Théâtre de l'Etoile, was received in Paris as an indication that America would achieve not only super-films but a decadent aestheticism. The work of the ballet, particularly in a piece called "Le Temple du Soleil," was well received and the ensemble effects and technical prepa-

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## MEMPHIS CIVIC ART PROVES ATTRACTIVE

### McCormack Recital Hailed— Beethoven Club List Provides Interest

By Babette M. Becker

MEMPHIS, TENN., Feb. 6.—The second municipal concert arranged by the Auditorium Commission was enjoyed by a crowded house on the afternoon of Jan. 24, in the large hall of the auditorium building. The Apollo Club, under the direction of John Vesey, participated in the program, singing a group of Negro spirituals and folk-songs. Milton Knowlton, baritone; Enoch Walton, pianist; E. J. Seaton, tenor; Harry Kohn, violinist; Hugh Sandidge, tenor; O. F. Soderstrom, bass, and George Hughes, baritone, were the soloists. The Apollo Club comprises a chorus of forty-eight male voices, and is one of the city's best musical organizations.

John McCormack drew a large and enthusiastic audience to the Auditorium on Jan. 29, when he appeared under the auspices of the Cortese Brothers. Mr. McCormack's program included numbers by Peri and Handel, a group of Beethoven and Schubert compositions, Irish folk-songs, and several modern numbers. Insistent applause brought forth the favorite "Mother Machree" and a Negro spiritual. Lauri Kennedy, cellist, gave numbers by Handel, Sammartini, Haydn, Rachmaninoff and Popper. Edwin Schneider assisted as accompanist.

The monthly concert given by members of the Beethoven Club at Goodwyn Institute on Jan. 30 proved unusually successful. These concerts are gaining popular attention more strongly than ever. Mrs. Dave Gerstel, pianist, played Liadoff's Barcarolle and Arensky's Etude in F Sharp Major. Mrs. Garner Strickland,

soprano, sang Salter's "Cry of Rachel." Mrs. Frank Rives gave Parish Alvars' "Gran Studio" on the harp. Louise Bowen, soprano, sang an aria from "Manon Lescaut" and Cadman's "Shadowless Hour."

The Liszt Concerto "Pathétique" was played by Mrs. W. J. Hon, with Theodore Bohlmann at the second piano. Elsa Gerber, contralto, presented a group of songs by Hugo Wolf. "Spanish Hour" by Granados and "Sternberg's Etude in C Minor" were played by Mrs. Prather McDonald; the Apollo Quartet, composed of Hugh Sandidge, Charles Clark, Walter Moore and William Newton, gave several numbers. Mrs. W. E. McLain and Mrs. Frank Sturm assisted as accompanists.

### HAWAIIAN MUSIC HEARD

#### Anna Case Sings Native Melodies in Honolulu Recital

HONOLULU, Jan. 30.—Anna Case, soprano, sailed recently for Los Angeles after a sojourn of three weeks in Honolulu, during which she gave three concerts at the New Princess Theater and appeared at a special garden tea at "La Pietra," the home of Mr. and Mrs. Walter Dillingham, for the benefit of the Near East Relief.

Miss Case was received enthusiastically on all these occasions. In her final concert she included a special group of well-known Hawaiian songs, in which she was assisted by five local Hawaiian musicians.

The Hawaiian musicians assisting Miss Case were: Joseph Kamakau, George Awa, July Paka, Samuel Kaloahi, Ernest Lopaka and Sandy Moe. The Hawaiian songs were: "Na Lei o Hawaii" (The Wreaths of Hawaii) by Senator Charles King; "Beautiful Ka-

hana," by King. "Lei Loke of Kawika" (Prince David's Wreath of Roses) and other works.

The third musicale-tea of the Morning Music Club's series for the benefit of its scholarship fund was given Jan. 4 at the home of Mr. and Mrs. J. P. Erdman. A one-act play, "Tradition," was presented by the Actors' Guild, a "little theater" group which arrived recently from Los Angeles. Musical offerings were Edward German's "Nell Gwyn" Suite and Bizet's "Serenade Espagnol" by a chamber music quintet consisting of W. G. Robinson, violin; F. W. Reid, violin; H. Bell, viola; Harry Bell, Jr., cello, and Mrs. H. Bell, piano. C. F. GESSLER.

### ORCHESTRA FOR MIAMI

#### Permanent Symphony Foreseen in Growth of New Local Group

MIAMI, FLA., Feb. 6.—Manuel Baer, formerly of the Rialto and Rivoli Theaters, New York, has been engaged to lead the orchestra in the new Olympia Theater. The Olympia orchestra is to be recruited as far as possible from Miami musicians and will at first number about twenty-five. Upon this small orchestra, Mr. Baer hopes to build later a civic symphony orchestra of large proportions.

Mana Zucca presented Suzanne Keener, soprano, formerly of the Metropolitan Opera Company, in a costume recital at her home, Manica Hall, last Sunday evening. A group of opera arias, an old fashioned group of songs, a French group and the last a group of Mana Zucca's children's songs made up the program, which was delightful throughout. The composer was the accompanist.

Mana Zucca's trio for violin, cello and piano has been selected for one of the numbers to be played at the Cologne Festival this season.

ANNIE MAYHEW FITZPATRICK.

### SAN FRANCISCO QUARTET GREETED IN NEW HAVEN

#### Members of Yale School Faculty Give Joint Recital—Organist Plays Own Composition in Recital

NEW HAVEN, CONN., Feb. 6.—The San Francisco Quartet was the attraction at the second of a series of three programs in the eighth annual series of Albert Arnold Sprague Chamber Concerts, arranged by the Yale School of Music through the generosity of Mrs. Frederick S. Coolidge. This was given in Sprague Memorial Hall. The Quartet played Beethoven's C Minor, Op. 18, Quartet; Howard Hanson's Quartet in one movement, heard for the first time in this city, and Debussy's G Minor Quartet.

Harry B. Jepson gave the second organ recital in his Sunday series in Woolsey Hall, before an interested audience. An enjoyable feature of the program was the organist's own "Pastel." Among other works performed were Widor's Theme and Variations from the Fifth Symphony, and the Finale from the same composer's Seventh Symphony.

Hugo Kortschak, violinist, of the Yale School of Music faculty, with Bruce Simond, pianist, also of the faculty, gave an artistic recital. Their program comprised Richard Strauss' E Flat Sonata; Bach's E Major Suite for violin alone; Griffes' "Poem" and the "Tzigane" by Ravel.

The Choral Club of Hartford and the University Glee Club of New Haven gave a joint concert in Woolsey Hall.

ARTHUR TROOSTWYK.

SEDALIA, Mo.—Latoria Barnett, soprano, and Edythe Ross, accompanist, were presented in a complimentary recital at the Elk's Club recently by the Helen G. Steele Music Club.

LOUISE DONNELLY.



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# Galli-Curci Surveys Her Universal Public

(Portrait on front page)

A VERY little girl in a very musical family in Milan decided she would be a musician when she grew up, like her father and her grandmother. She was five years old and she sang all the time, in a high, clear voice.

But not much thought was given to her singing because it was so natural and so much a part of her. The piano was the instrument, and although she was only five and the pedals were such a long way away that her feet just would not reach them, she started in, very much in earnest for such a young person, to be a pianist.

She had two brothers who taught her how to play boys' games, rough games that sent her running into the house with banged-up knees and torn frocks. She went to a German school, where she was a great trial to the *Fraülein* because she whispered and got bad marks in arithmetic. The children all loved her because she thought of such wonderful games to play when they went out into the garden for recess. After recess they had recitations in botany and natural history, and the little girl who would never study her lessons always stood at the head of the class.

Her two brothers grew up, left Italy for South America, where one of them became the head of an insurance company and the other an importer. The little girl grew up, too, became Amelita Galli-Curci of international fame, not as a pianist, strange to say, although she is a very able one, but as a singer.

But the grown-up Amelita Galli-Curci is as thoroughly unspoiled as the little girl who, legs dangling, used to pump out hour by hour her five-finger exercises. Strict parents, two brothers and a German school are not conducive to turning a young lady's head, no matter how talented, and since she has been a singer, Mme. Galli-Curci has not had time to put herself through the spoiling process.

## A Natural Voice

"It was as natural for me to sing as it was for me to want to be a professional musician," she says. "But I just never put the two together. Singing was so easy for me, so very natural. But to be a musician one must work very hard, and so I worked—at the piano. I took my singing as rather a joke. It never entered my head that anything that came so easily could be developed into a career. Of course, I had to work very hard after I started

to sing in earnest, but the agility was always there. It was natural. It has been on my legato that I have needed to work.

"Now I know that one must be born with a voice if one expects to be a singer and the greatest artists are those who keep closest to the voices that nature has given them. To me, nothing is more pathetic than a person who, with nothing to start with, believes a teacher who promises to make them a voice. I hear many would-be singers and I am always perfectly frank when I give them my opinion."

Mme. Galli-Curci has a very happy, sane idea of the great public that comes to hear her sing.

"You know we artists are here to amuse the public, not to teach it. We are entertainers, not pedagogues—at least if we have pedagogic tendencies we must not let it be guessed. I find that a great group of people is the same the world over. There is no singing up or singing down to an audience. I put brilliant, showy things on my program and the public loves them. And I sing old, simple things and they love them, too. In between I put more serious things, songs by Schumann or Brahms, for instance, which to me are the loveliest of all. For the people who do not know music, perhaps, they make a bitter pill, but I sugar-coat them by putting them between numbers to which I am sure beforehand the audience will react enthusiastically. Do not misunderstand me. They may not like it the first time, but the second time they love it, and I have taught them, without them knowing it, and kept them amused at the same time."

## The Open Road

Mme. Galli-Curci knows whereof she speaks when audiences are the subject of conversation. She knows them all—American audiences from Coast to Coast, British, European, South American. She has very often sung them tunes, sung them trills, fed them the caviar they had to learn to like, the sweets they loved at first hearing, and old, old favorites.

She has wonderful tales to tell of her Australian tour of last season and of the Australian public that is just like any other public.

"I gave nine concerts in Melbourne. Every time the hall was filled, and every time in the same seat on the stage was the same little old lady with the same great valise. Everyone got to know

her. She would struggle in with the valise and put it down in front of her, and each time, toward the end of the concert, I would see her, out of the corner of my eye, bend over, fumble around in the bag and bring out a package. Every concert she was there, and every time she brought me a present and gave it to me right there on the stage—all sorts of things; once a nightcap, once a handkerchief, once a box of chocolates. The audience loved it and so did I."

Mme. Galli-Curci has just finished her season at the Metropolitan Opera House, and now she is off on the road again—a trouser.

## A Happy Combination

"But I love to tour. I find the combination of singing part of the time in opera, part of the time in concert, a very happy one. It keeps me out of a rut, and that is what every artist has to be most careful of. We must build ourselves all the time in order to have something to give the public. I love New York. I have a home here. But I am always happy to be on the road again. I get the keenest delight looking out the train window, seeing everything whizz by."

Mme. Galli-Curci has a positive enthusiasm for the country she has adopted for her own. American artists, American songs, American customs—she has a good word for them all.

"American songs? There are many lovely ones. There is Carpenter. People always like his things. And there is Beecher and Beatrice Fenner, only nineteen years old and blind. She is a genius. She writes her own verses for her own songs and they are gems of simplicity and spontaneity. . . .

"American singers? There are many good voices. They need only to be encouraged. . . . Opera in English? Yes, if the libretto was written in English originally; if the idiom is English. But I do not believe in translations. The accents fall in different places. The whole effect is unnatural, insincere. And naturalness and sincerity is the tribute that I pay to jazz. I like it because it has a sincere expression and original.

It is this affected modern stuff that I cannot abide. . . .

"Nothing annoys me more than to hear people say that Americans have no sentiment, no ideals. Can they honestly think it does not take imagination to build a thing like the Pennsylvania Station?"

ELIZABETH ARMSTRONG.

## ST. LOUIS HAILS CLUB

Jessie L. Gaynor Organization Presents  
Hans Kindler as Soloist

ST. LOUIS, Feb. 6.—The Jessie L. Gaynor Choral Club of Webster Groves, Mo., presented a delightful program under the direction of Leo C. Miller, at the Armory on a recent Thursday evening. Hans Kindler, cellist, was the soloist.

The Club's numbers were exceedingly well done. Numbers included "Roll, Jordan, Roll," arranged by Dilton; "See the Conquering Hero Comes," and Burleigh's "Every Time I Feel de Spirit," for mixed chorus. Hildach's "Passage Bird's Farewell," "Mists" by Respighi, "Castanets and Tambourines" by Lefebure were ably sung by the women's chorus. The men's chorus won much applause with the "Marching Song" by Protheroe. The men also sang "Pirate Dreams" by Huerter, in which they were well assisted by Mrs. C. T. Stone in solo parts. Herbert Fenton was accompanist for the Club.

Mr. Kindler is a great favorite in and around St. Louis and was warmly welcomed in this recital. He played a generous list brilliantly. His program contained works by Saint-Saëns, Ravel, Popper, Brahms. Among several encores was his own "Rumanian" Dance. Mrs. David Kriegshaber was at the piano for Mr. Kindler.

HERBERT W. COST.

## Program for Sedalia Rotarians

SEDALIA, Mo., Feb. 6.—Music was featured at a Rotary Club luncheon in the Hotel Liberty. The following took part: Mrs. Percy Metcalf, Mrs. Harvey MacGugin and Stanley Shawn, singers; Edythe Ross and Miss LaRue Johnson, pianists, and Alice Metcalf, violinist.

LOUISE DONNELLY.

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## Los Angeles Child Pianist Appears

LOS ANGELES, Feb. 6.—Remarkably finished piano playing was heard when eight-year-old Louisa Leshkin of this city played the E Flat Concerto of Mozart with Adolf Tandler's Little Symphony at the first of the Biltmore Sunday evening musicales. Though this was a child's performance as to tonal powers and expression, one sensed an inherent musicianship, a natural poise, rhythm and technical reliability which would have indicated a much older performer. Little Miss Leshkin is a pupil of Cathryn Montreville Cocke. The Little Symphony played the Sibelius Suite

to "Pelleas and Mélisande," the "Angels" by Ruggles, and Grainger's "Country Gardens."

BRUNO DAVID USSHER.

## Ithaca Conservatory to Give Rossini's Stabat Mater

ITHACA, N. Y., Feb. 6.—With Lucy Marsh, Amy Ellerman, William Wheeler and Charles T. Tittman as soloists, the Ithaca Conservatory Chorus of 100 voices will present Rossini's Stabat Mater on March 26. The presentation will be under the direction of Bert. R. Lyon, director of the voice department of the Conservatory.

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—Victor Nilsson, Minneapolis Journal, December 14, 1925

"The young violinist plays with skill and we would like to hear him again. He has maturity of musical conception with technical facility."

—James Davies, Minneapolis Tribune, December 14, 1925

"The son of one of the world's greatest sociologists was the soloist of the day. Like father, like son, and so I was not surprised to find the younger Ross a very satisfying musician. He has feeling and grace and rhythm. He has understanding."

—Southworth Alden, Minneapolis Daily Star, December 14, 1925

## Other Press Notices

NEW YORK: "His style has breadth and authority."—Sun.

LONDON: "Reading followed excellent models."—Daily Telegraph.

GERMANY: "An artist of great ability."—Frankfurter Nachrichten.

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# Singers and Pianists Favored in Recent Publications

By SYDNEY DALTON



PUBLISHERS are offering some particularly interesting works in smaller forms. Among these compositions, singers are the especially favored ones (so far, at least, as numbers are concerned), with a quality that is well up to the high standards of modern song. But pianists are by no means slighted, as numbers for their instrument have real merit. A waltz for violin and an excellent arrangement for string orchestra complete this week's budget.

**Four Songs from the Pen of a Singer** George Harris ranks well among that small group of our singers who are also composers, and four recent songs from his pen serve to enhance his reputation as a creator. A group of three songs for high voice, entitled "Mandragora," poem by Mary E. Coleridge; "The Ship Starting," with Whitman words, and a setting of "Life is Sweet, Brother," by George Borrow (G. Schirmer), contain some excellent and thoughtful music, written by a musician whose musical knowledge is balanced by his literary taste. Mr. Harris is something of a modernist. He does not write melodies for their own sake; he doesn't write them at all, in fact, if he feels that the text is better interpreted in some other manner.

Despite the fact that Mr. Harris is himself a singer, he does not treat the voice, in these songs, as if it were a spoiled child that must be pampered with lollypops of sweet melody. He makes it, rather, part of the ensemble, together with the piano, and the result is altogether admirable. In "Mandragora," for example, beginning "Pour me red wine from out the Venice flask," there is a sparkling gurgle in the accompaniment that is finely done. My favorite of the three is, at present, "The Ship Starting." Here, again the composer shows a nice balance between interpretative ability and literary taste.

"The Table and the Chair," from the same pen and publisher, is a clever setting of a humorous poem by Edward Lear. Its cleverness is undeniable, but it is less intrinsically interesting than the other songs. It is for medium voice.

**A Henley Poem with Music by John H. Densmore's setting of William Ernest Henley's poem "The Nightingale"** (Oliver Ditson Co.) is an unusually fine achievement among the new songs. This composer possesses a real talent as a song writer, but he has done nothing better for some time than this spontaneous exultant setting. The music is in no manner commonplace; it is original and imaginative in a high degree, with a voice part and an accompaniment that sweep along like a strong spring breeze. There are high and low keys, and singers of both sexes may use it to advantage.

Another precursor of the end of winter is to be found in a song by George P. Hulten, entitled "The Call of Spring" (Harold Flammer). The cover says it is a dramatic song. In just what respect it is dramatic, is not apparent from the song itself, unless there is something inherently dramatic in longing for a rod and a reel and a gun when the call of spring is in the blood. These are well set forth in Mr. Hulten's music, which is virile and full of enthusiasm, by turns spirited and longing. "The Call of Spring" is, in short, an excellent song for a man, and a truthful interpretation of George Gibson Davis' poem. There are two keys.

A "heart interest" song of more than usual worth is "A Message From the Night" by Cedric W. Lemont (Oliver Ditson Co.). This song should make a particularly strong appeal to singers, as it is strongly sentimental, without being mushy or banal. James W. Foley's poem lends itself to musical treatment, and Mr. Lemont has written an ingratiating melody to it, with a musicianly accompaniment. The composer had dedicated the piece to Dan Beddoe, and such an interpreter would indeed make it a number that audiences would applaud. High and medium keys.

**A Cradle-Song and a Melody from the Sioux** Padraic Colum's poem, "A Cradle Song," has the particular kind of pathos that is peculiar to the Irish; and while it is a rare bit of writing, it is probably not more unusual than the musical setting provided by Kenneth Tod (G. Schirmer). This is as charming a little song of its kind as has come to hand for many a day. Its rich simplicity, lullaby-like in its flow, but with more than a touch of sadness about it, makes it an attractive number for medium voice.

Maurice Baron found a Sioux melody in a Bulletin of the Bureau of American Ethnology that was much to his liking, so he has twisted out the rhythmic kinks, changed it a little here and there, with additions for the sake of necessary variety. Underneath he has placed a well-written and varied accompaniment and, presto! a new Indian song, with a lyric by Louis Rouillion and the title "In the Vale of Nahwahtonah." This comes from the Schirmer press in a high tessitura.

**Settings of Old and New English Poems** "Clorinda," a setting of a poem by John Bledlowe, made by R. Orlando Morgan (Enoch & Sons) might be the product of a musician who flourished in the heyday of the old English song. The melody is a delicately fashioned thing, suggesting powdered wigs and knee breeches. Clorinda is, indeed, dainty and winsome, and singers will appreciate her fascinations as put forth in the words and music of this song. There are two keys.

From the same press comes another fine song by Landon Ronald, one of those well-fashioned and rather straightforward numbers which this talented composer seems to imbue with new life and interest. It is a setting of a poem by Gerald Gould, entitled "Wander-Thirst," the fourth of a series of "Song Fancies." There is nothing at all out of the way in the music, but it is so well made and in such good taste that its effect is striking. There are three keys.

**Five Piano Pieces by Anton Bilotti** "Prelude Fantastique," "Spanish Dance," "A Night in Granada," "Prelude No. 1" and "Elfin Dance" are five piano pieces by Anton Bilotti (Carl Fischer), which are equally useful as recital numbers and as teaching material. They are only moderately difficult, technically; but they are thoroughly pianistic, written, of course, by one who is himself a pianist. For the most part, the musical ideas are sufficiently original to be refreshing. The "Prelude Fantastique" is an excellent study in broken chords in the right hand, with a middle section in which the melody is in the right hand. Another particularly good number is "A Night in Granada," dedicated to Leopold Godowsky and reflecting the spirit of the locale fascinatingly. Prob-

ably the most difficult number of the set is the last, but it is worth the effort.

**A Serenade in Spanish Mood** The title of Dent Mowrey's latest number for the piano is merely "Serenade" (G. Schirmer), but its inspiration is certainly Spanish, and it is doubtful if the Spanish characteristics could be more skillfully employed by a native of that country. This is a number that pianists should not overlook. It is full of the snap and color that Spanish rhythms have, when they are worthily employed. Unfortunately, they are often used to set off clap-trap ideas. In this case the ideas are those of a composer who has something worth while to tell, and who tells it skillfully and effectively. It is a moderately difficult piece, but any pianist who uses it on his program will be sure to get an encore.

**Valse for Violin Solo or Solo Violin** Georg Eggling's "La Capricieuse" (Arthur P. Schmidt Co.) is a valse that comes in two versions: for violin solo, or for two violins, each version having an accompaniment for piano. Like all the pieces written by this composer, there is tunefulness and a deft lightness that make his numbers popular with many to whom music is only a form of light entertainment. The version for two violins and piano is something that teachers should find useful for ensemble playing.

**Beethoven Transcribed for Strings** The delightful set of variations on Mozart's "Don Juan" theme, "La ci darem la mano," which Beethoven wrote for two oboes and English horn, have been made into

an equally fine number for string orchestra by Michael Press (Carl Fischer). Mr. Press has in no way lessened the excellence of the score by his transcription. Undoubtedly, however, his version will give it a wider field of usefulness.

## Portland Clubs are Active

PORTLAND, ORE., Feb. 6.—Activities of the MacDowell Club have included presenting Florence Avery Rice, soprano, and Albert Creitz, violinist, accompanied by Margaret Notz; also a meeting of the opera study class, directed by Phyllis Wolfe, assisted by Leah Leaska, Otto Wedemeyer, Madeline Stone, Alice Johnson and Mesdames L. W. Pennington, Miles D. Warren and W. H. Chatten. The program for the student membership was given by Mrs. Warren E. Thomas, Alice Price Moore and Helen Van Houten. Edith Collais Evans, soprano, and Albert Creitz, violinist, were heard in an excellent recital under the auspices of the Monday Musical Club. Margaret Notz and Barreme Tyler Stone were the accompanists. JOCELYN FOULKES.

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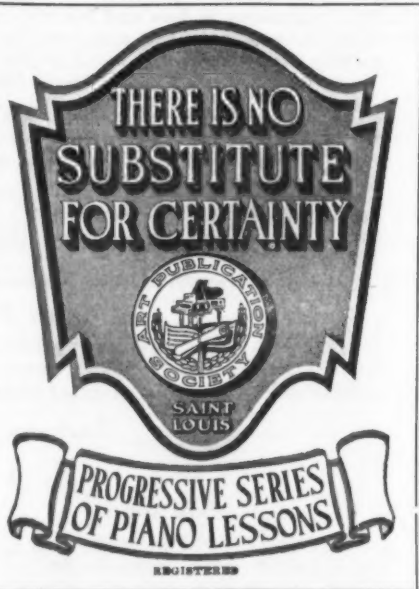
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## GROUPS IN OAKLAND AID CONCERTS PLAN

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By A. F. See

OAKLAND, CAL., Feb. 6.—Oakland is trying an innovation in sponsoring four symphony concerts, encouraged and aided by the Elwyn Concert Bureau, the Oakland Chamber of Commerce and the Oakland Forum, a recently organized woman's club. The first, all to be given by the San Francisco Symphony, Alfred Hertz directing, was housed in the Civic Auditorium.

The previous night, in connection with a Pacific Coast Boosters program, put on by the local Chamber of Commerce, a program was broadcast over the Tribune's Station, KLX, with talks by Mr. Miller of the Chamber and A. W. Widenham, orchestral manager. Orley See of the first violin section played two groups of solos with Mertiana Towler Denny at the piano. A. S. Lavenson is chairman of the citizens' committee. This program had as soloist Michel Penha, cellist, who was heard to advantage in a Bach Air and a Popper Tarantelle. The Prize Song from "Die Meistersinger," Kreisler's "Liebesleid" and "Liebesfreud" were particularly well liked. In addition, Saint-Saëns, Thomas, Tchaikovsky and Liszt numbers were programmed. Mr. Hertz was in most happy mood and directed with his usual virility and rhythmic enthusiasm.

The midwinter graduating exercises of the junior high schools of the city were of paramount interest to music lovers, as illustrating the work of the music department. Glenn Woods, music supervisor, has obtained splendid results. There were 1093 in the chorus and nearly 200 in the orchestra. Conductors were Ben F. Clay and Hermann Trutner for the orchestra and band, and Mr. Woods for the chorus. The separate choruses were given thorough drilling by respective teachers, and brought together for a very few final rehearsals with Mr. Woods.

The effects in shading and color were remarkable. Mendelssohn's "Oh for the Wings of a Dove" was beautifully sung by this large group, with Dorothy Woods as the soloist. The orchestral work is hardly on a par with the choral, due, of course, to the larger difficulty of handling some of the instruments, but even here results more than repay the work.

## NEY CONQUERS PORTLAND

Pianist Is Soloist in Symphony Concert  
—Cadman Program Given

PORTLAND, ORE., Feb. 6.—Interest was keen in the appearance of Elly Ney, pianist, as soloist with the Portland Symphony, under the baton of Willem van Hoogstraten, at the second of the young people's concerts on a recent morning. Mme. Ney played Beethoven's Concerto in E Flat with the authority of inherent musicianship, with devotion and sincerity. Mr. van Hoogstraten's cooperation rendered the interpretation incomparable.

The orchestral numbers were Sibelius' "Finlandia," a Bach Aria, the Nocturne and Scherzo from Mendelssohn's "Midsummer Night's Dream" and the "Rakoczy" March by Berlioz.

The program at the Rivoli Theater on a recent Sunday was devoted to the works of Charles Wakefield Cadman. The orchestra, led by Liborius Hauptmann, played the Intermezzo from "Shanewis" and portions of the "Thunderbird" Suite, with the composer at the piano. Mr. Cadman was heard in piano solos and Eva Olivotti, soprano, in songs.

JOCELYN FOULKES.

## Wichita College Gives Recital

WICHITA, KAN., Feb. 6.—In a Friday evening students' recital, the Wichita College of Music and Dramatic Art featured the following pupils: Sadie Wiedenbaum and Clarence Connover, from Theodore Lindberg's class; Pauline Graham and Dean Carroll, from Dorothy Finley's class; Mary Beth Dunham, from Chloe Steel's class; Mrs. M. Lowman, Levan McDermid and Maxine Cooper, from Mrs. Theodore Lindberg's class; Marion Sherman, from William Wrigley's class; Dorothy Burkholder and Junior Underhill, from Frances Pritzen's class. Another concert pro-

gram of interest was given when the Three Arts Conservatory held its weekly students' recital in the Butts Building, recently, presenting the following pupils: Lorene York, James Short, Lela Madon, Gerald Graham, Raymond Ramsey, Elsie Gottschalk,

Mary Margaret Schindler, Hope Pride, Dolores Forney, Margaret Branson, Geraldine Velette, Rosalie Velette, Eleanor Foreman, Anita Robinson, Marjorie Royer, Margaret York, Mildred Hampton, Agnes Gorman, Elma Monroe, Betty Monroe.

T. L. KREBS.

## "Tristan" Potion Enthralls Philadelphia

PHILADELPHIA, Feb. 6.—For its first Wagnerian performance of the season here, the Metropolitan Opera Company submitted an interpretation of "Tristan und Isolde," that was replete with qualities of musical enchantment and emotional exaltation. Giulio Gatti-Casazza assembled what is perhaps the finest cast at his command for the exactions of the supreme love canticle.

The *Tristan* of Rudolph Laubenthal is vocally not ideal, but pictorially his characterization is unusually satisfactory. Moreover, a commendable resistance against the temptation of mere shouting in certain of the impassioned passages was gratifyingly noticeable throughout his performance.

Nanny Larsen-Todsen is an artist of magisterial resources, whose equipment is magnificently suited to dramatic splendors and lyric beauties of the rôle of the Irish princess. Her sense of

tragic dignity is extremely keen. She was in admirable voice, glorifying the Liebestod with compelling eloquence.

No finer *Brangäne* has been heard or seen here in recent years than that of the gifted Karin Branzell, a contralto of superb powers and an actress of taste and rich poetic imagination. In her hands the Potion Scene took on a peculiarly moving and profoundly touching significance. This was her first appearance as the hand-maiden, at once daring and solicitous, in this city.

Friedrich Schorr, perhaps a shade out of voice, was a convincing *Kurwenal*, and Michael Bohnen was a stately and sonorous *King Mark*. His bearing in the discovery scene of the second act may have savored a trifle too much of over-complacent urbanity, a defect fortunately not discernible at the finale. George Meader was the usual excellent *Shepherd*. Artur Bodanzky gave a soaring and plangent reading of the deathless score.

H. T. CRAVEN.

## SPRINGFIELD CIVIC PLAYERS APPLAUDED

Claire Dux Is Soloist with  
Orchestra Under  
Grieves

By Nettie C. Dowd

SPRINGFIELD, ILL., Feb. 6.—The Springfield Civic Orchestra was presented, with Wallace Grieves conducting, in the third concert of the season on Jan. 29, in the State Arsenal. An unusually large audience, including many out of town musicians, greeted them.

Claire Dux, soprano, was the guest soloist. Her opening number, *Agathe's "Prayer"* from "Der Freischütz," was given with orchestral accompaniment, and was beautifully sung. Her second group included several Schubert numbers and showed her art as an interpreter of the German Lied. A group of modern songs in English, artistically given, completed her formal program, but these did not satisfy her delighted audience, who exacted several extra numbers. The sympathetic accompaniments of Mr. Schanwecker of Chicago, contributed in no small part to the evening's pleasure.

The Orchestra gave unusually fine readings of a program that included Sibelius' "Finlandia." Mr. Grieves is to be congratulated on the successful development of the Springfield Orchestra, in which the city takes great pride.

As an additional attraction to the regular concert season, the Amateur Musical Club presented the Zimmer Harp Trio, on Jan. 27, in the auditorium of the Knights of Columbus Building. Nellie Zimmer, soloist and founder of this organization, was responsible for a delightful program of solos and ensemble numbers. Tom Williams, Welsh baritone, was the assisting artist.

## Bailly-Flonzaley Suit Settled

It is announced by counsel that the action brought by Louis Bailly as plaintiff, against Adolfo Betti, Alfred Pochon and Iwan d'Archambeau, members of the Flonzaley Quartet, André de Coppet, son of its founder and Loudon Charlton, its manager, as defendants, has been settled by agreement and that an order of discontinuance will be entered.

## Hackensack Club Gives Concert

HACKENSACK, N. J., Feb. 6.—The Woman's Choral Club of Hackensack gave its ninth subscription concert recently in the State Street School Auditorium, offered a very pleasing program under the musical direction of Anna Graham Harris. Soloists were Fred Patton, bass-baritone, and Henry Krauss, violinist. Accompanists were Helen Harding Carlin and Everett Tutchings.

## GLENDALE LAUNCHES ORCHESTRAL SERIES

First Concert of Civic Sym-  
phony Attracts Large  
Throng

By Bruno David Lasher

GLENDALE, CAL., Feb. 6.—Every seat was taken when the first concert of the Glendale Symphony since its reorganization as a civic institution was given, under the auspices of the Glendale Symphony Association, on Jan. 25 at the Tuesday Club House. A type of audience had assembled which would have done credit to a community much larger. Many concert-goers had come from neighboring cities, and there were music lovers who had motored for hours from outlying ranches to attend the concert. Prominent civic and musical leaders of Los Angeles also were present, in tribute to the fine achievement of the new organization, under the capable presidency of Mrs. Charles H. Toll.

Remarkably good work was done by the orchestra, consisting entirely of volunteers under J. Arthur Meyers, conductor. The fifty players gave ample evidence of effective rehearsals. The program consisted of the "Tannhäuser" March, the Minuet, and Finale-Allegro from Mozart's G Minor symphony, "Suite Melodique" by Friml, and "The Merry Wives of Windsor" Overture by Nicolai.

Vernice Brand, Los Angeles contralto, won applause for the aria "My Heart at Thy Sweet Voice" of Saint-Saëns, and a group of modern songs, given with Paul Carson as a gifted accompanist.

In keeping with the mood of the evening, which was of festive character, Mrs. Toll introduced the program with a brief address on the subject of "Symphony Music and Civic Advancement."

Four more concerts will be given this season, one each month, advance sales guaranteeing capacity audiences.



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FREDERIC DIXON



# New York Orchestral Concerts

[Continued from page 4]

and intellectual grasp that made of this grateful work an unflagging delight. The orchestral accompaniment was an admirable one.

Other qualities were to a degree sacrificed for brilliance in the "Meistersinger" Prelude. The climactic close, though of noteworthy clarity, substituted a certain hard blare in the brass for sonorous power.

O. T.

## Prokofiev with Koussevitzky

The Boston Symphony, Serge Koussevitzky, conductor; Serge Prokofiev, pianist, soloist. Carnegie Hall, Feb. 4, evening. The program:

"A Night on Bald Mountain,"

Moussorgsky

Piano Concerto, No. 3, Opus 26. Prokofiev

Mr. Prokofiev

"The Divine Poem".....Scriabin

As an all-Russian program, with a Slav conductor and a compatriot as soloist, the list was not the most representative one that might have been selected, but it served admirably to stress qualities of virtuosity in all concerned. Moussorgsky's conception of the "Witch's Sabbath" might have sprung of Berlioz or Liszt. In the many years it has been familiar to New York audiences, it probably has never been more stinging delineated. Scriabin's swooning ecstasies, though reeking of those sickish perfumes which he later planned to release, in actuality, in the projected "Mystery," were bodied forth in climaxes of profligate sonority.

The Prokofiev concerto, which the composer played in the same hall with the New York Symphony about four years ago, is lively, engaging, and, in a sense, individual, in that it reflects a definite artistic personality. When new, it even suggested something of diablerie. That is gone now. Its interest is chiefly rhythmic; otherwise a certain airiness and whimsy are its most characteristic attributes. It was played with celerity and high spirits and afforded pleasurable listening.

O. T.

## Boston Symphony Matinée

Boston Symphony Orchestra, Serge Koussevitzky, conductor; Serge Prokofiev, soloist; Carnegie Hall, Feb. 6, afternoon. The program:

Sonata in G (transcribed for small orchestra by Maximilian Steinberg).....Galliard

Concerto No. 3 for piano, Op. 26, Prokofiev

Serge Prokofiev, soloist

Symphonic Suite, "Scheherazade," Rimsky-Korsakoff

The music of Johann Ernst Galliard, an Anglicized German, was the only non-Russian element in the program of the Boston Symphony Orchestra's third matinee concert of the season, and even the transcription of the Galliard Sonata was made by a Russian, Maximilian Steinberg, the son-in-law of Rimsky-Korsakoff. The transcription, heard for the first time in New York, is a musicianly labor of love, carried out with a careful instrumentation that preserves the feeling of the original form, a sonata for cello or bassoon with a thorough bass for harpsichord.

As the interpreter of his own Concerto, Mr. Prokofiev displayed for the second time in the week his brilliant style as a pianist. He played with crisp clarity of tone and admirable technical expertise. The Concerto itself is a virtuosic work, interesting primarily for its rhythmic variety and its continuous vitality. The personal idiom of the composer is most strongly marked in the second movement—the theme and variations—which the audience selected for special approval.

Mr. Koussevitzky conducted with his usual sedulous discrimination between the styles of the works in hand. The restrained finesse of the Galliard Sonata gave way to the sparkling animation of the Prokofiev concerto, and this was in turn succeeded by the splendid color painting in the pictures of the Rimsky suite.

B. L. D.

## Philharmonic Children

For the second of the Philharmonic Children's Concerts at Aeolian Hall on Saturday morning, Feb. 6, Ernest Schelling prepared a program on the development of the harp and the woodwind choir. Mr. Schelling's lecture, illustrated, as always, with lantern slides,

accompanied a program which included the Overture from "A Midsummer's Night's Dream," the Minuet from the second "L'Arlesienne" suite, the Allegretto from Brahms Second Symphony, Liadoff's "Music Box," and Rimsky-Korsakoff's "Bumble Bee." Members of the Philharmonic Orchestra provided demonstrations of their instruments and appeared as soloists in the compositions. They were T. Cella, harpist; J. Amans, flautist; E. F. Wagner, piccolo player; B. Labaté, oboe player; J. Kovarik, viola player, and P. Henkleman, English horn soloist. The concert was repeated for the second children's series in the same hall in the afternoon.

S. F.

## Toscanini for Students

New York Philharmonic Orchestra; eighth students' concert; Arturo Toscanini, guest conductor; Carnegie Hall, Saturday evening, Feb. 6. The program:

Overture, "Euryanthe".....Weber

Symphony No. 1.....Beethoven

Tone Poem, "Gethsemane".....De Sabata

Scenes 1 and 4, "Petrouchka".....Stravinsky

There is, apparently, no emotional or intellectual feeling which Mr. Toscanini cannot duplicate. A note of humor is as delicately touched by him as a tragic sentiment is sounded, or a mood of exaltation reached. Once more was his inconspicuous, but astonishing, virtuosity used as a means for the expression of ideas having all the more conviction because the authority with which they were voiced was devoid of fuss and feathers.

Possibly Mr. Toscanini gave greater breadth to the opening measures of Beethoven's Symphony than the character of the score warranted; but the balance of this number was read in precisely the half-Mozartean spirit which seems to have animated Beethoven at the time of its composition. That the performance was technically flawless goes without saying.

In striking contrast, "Gethsemane" and the "Petrouchka" excerpts were made equally impressive; and even the comparative dullness of Weber's Overture was lightened to a remarkable degree.

The usual enthusiasm was manifested by the audience; and not until Mr. Toscanini had signalled to his men to leave the platform did ambitious persons crowding to the front of the hall give up hope of an encore.

D. B.

## Hayes with New York Symphony

New York Symphony Orchestra, Otto Klemperer, conductor; Roland Hayes, soloist; Mecca Auditorium, Feb. 7, afternoon. The program:

Symphony No. 6 ("Pastoral").....Beethoven

Aria, "Si mostra la sorte".....Mozart

Suite, "Pulcinella".....Stravinsky

Three Negro Spirituals.....Roland Hayes

Prelude to "Die Meistersinger".....Wagner

For his fourth appearance as guest conductor of the New York Symphony Orchestra, Otto Klemperer chose compositions which he had previously directed here. The novelty on the program was Roland Hayes, the Negro tenor, whose reception by the overcrowded audience was markedly enthusiastic. Applause after the "spirituals" was prolonged to four recalls. No extra numbers were forthcoming, however, and the auditors then made it clear, by a special salvo for Mr. Klemperer, that the conductor had not been overshadowed by the soloist.

The aquiline swoops and ursine growls that accompanied Mr. Klemperer's debut in Mecca Auditorium a fortnight before were not in evidence at this concert. While his energy and earnestness were undiminished, the outward manifestations were considerably restrained. His reading of the Beethoven Symphony was so subdued as to make that work more idyllic than pastoral; even the storm passage was without menace. The Wagnerian overture, on the other hand, mounted to resounding climaxes.

Mr. Hayes sang the Mozart air with a serenely pure tone and artistic refinement, attaining a freer amplitude and greater resonance than the writer has heard from him before. The audience preferred him in the "spirituals," which he delivered with moving sincerity and emotional restraint. The arrangement of these songs by Leo Rosenek for string orchestra and piano were effective, but did not convince one that "spirituals"

can be improved by elaboration. They remain at their best in the original form of solo with choral refrain.

R. C. B. B.

## "L'Art pour l'Art"

The Society of the Friends of Music, Artur Bodanzky, conductor; Ossip Gabrilowitsch, piano soloist; at Town Hall, Feb. 7, afternoon. The program:

"Hebrides" Overture.....Mendelssohn

Deutsche Volkslieder.....Brahms

Piano Concerto in B Flat.....Brahms

Mr. Gabrilowitsch

A concert that gave rare satisfaction, this. There have been few performances of any concerto during recent seasons comparable with that which flowed from the superbly combined intellects of Messrs. Gabrilowitsch and Bodanzky. The pianist played as not even he often has, with passionate abandon, glorious tone, technic that was equal to the great demand made upon it, and with the supreme sensitiveness in blending that is the property of one who is himself a conductor of note. More beautifully comprehensive collaboration than Mr. Bodanzky gave is difficult to imagine. It was masterly playing of one of the world's great masterpieces.

Of naive loveliness were the Brahms Folksongs for chorus unaccompanied. These were six from the fourteen without opus number which were published in 1894. "Schwesterlein," "Mir ist ein Schön Braun's Maidelein," and "In Stiller Nacht" were particularly well done, although all were sung with fine spirit and a wealth of shading. Stephen Townsend, the chorus master, was called forth several times to bow his acknowledgment of enthusiastic and well merited applause.

W. S.

## Nana Genovese Gives Rutherford Musicale

RUTHERFORD, N. J., Feb. 6.—The second salon musicale of the season was held on Thursday evening, Jan. 28, at the home of Nana Genovese, contralto. An interesting program, including numbers by Martin, Resbach, Mascagni, Park, Mozart, Scott, Puccini and Dunn, was

given by Gladys Hahn and Gladys Yeates, sopranos, and Dr. J. D. Torrey, violinist. Although Mme. Genovese was not listed on the program, she delighted by singing "Ah! Mon Fils" from "Le Prophète," an aria from Verdi's "Don Carlo," and "The Star" by Rogers. Mary Webb-Alyea and Dr. Ray S. Adams were the accompanists.

## HIGH SCHOOLS TO COMPETE

Seventh Contest in North Carolina Will Have Many Participants

CHARLOTTE, N. C., Feb. 6.—Much interest is being shown all over the State in the seventh annual North Carolina music contest for high schools, to be held at North Carolina College on the last two days of April. Last year 964 participated, and indications are that there will be more taking part in the coming event.

About a dozen schools in the State will enter the contest in Class A—high schools with an enrollment of more than 500 students. The rest of the schools will come under Class B, which includes all schools of smaller enrollment.

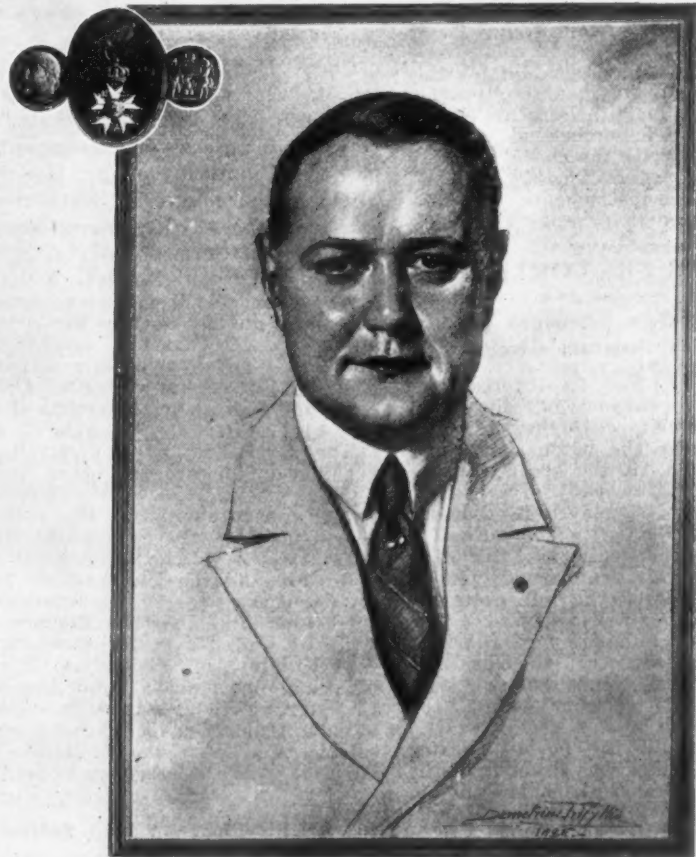
Dr. Wade R. Brown, dean of the School of Music of North Carolina College, and director of the contest, says it seems likely there will have to be added a Class C, to include all the students who would take part.

D. G. SPENCER.

## Rochester Likes Two-Piano Recitals

ROCHESTER, N. Y., Feb. 6.—Raymond Wilson and Sandor Vas gave a two-piano recital in Kilbourn Hall on Jan. 25 to an appreciative audience. Mr. Wilson and Mr. Vas are both on the faculty of the Eastman School of Music. Their program included many novelties, and opened with Schumann's Andante and Variations, Op. 46. Debussy was represented by No. 1 of a group entitled "En Blanc et Noir." Selim Palmgren's "The Black Mask," and "Funny Folks" from "The Masked Ball" were much liked. Mr. Vas and Mr. Wilson were each heard in solos also.

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## DOHNANYI CONDUCTS CINCINNATI FORCES

### "Ruralia Hungarica" Heard in Symphony List— Recitals Given

By Philip Werthner

CINCINNATI, Feb. 6.—The Cincinnati Symphony had, on Jan. 29 and 30, Ernst von Dohnanyi as a guest conductor. He gave the following program:

Variations on a Theme of Haydn.....Brahms  
"Don Juan".....Strauss  
"Ruralia Hungarica".....Dohnanyi  
Fifth Symphony.....Beethoven

Mr. von Dohnanyi impressed the audience as being a conductor who knew just what he wanted. He read the Brahms number effectively. "Don Juan" was admirably played. His own composition, for which he used a score (although for all the other numbers he had none), received hearty applause. He played the Beethoven Symphony with wonderful incisiveness, and after it the audience was loth to leave.

Florence Evans gave an hour of song, with Augustus O. Palm at the piano, in the ballroom of the Hotel Gibson recently. All the songs were new ones. Her intonation was good, as was her phrasing.

The Mount Auburn Musical Club met at the home of Mrs. Charles M. Jacobs on a recent afternoon. A résumé of the lives and works of Dvorak, Rachmaninoff and Tchaikovsky was read by Mrs. D. J. Davis. Mary T. Pfau charmed with her singing.

The Clifton Music Club held its second meeting of the season in the home of Mrs. H. Ahrens on Feb. 2. The Club had the assistance of Carl Wunderle and Ilse Huebner. The viola d'amour, which Carl Wunderle played with great accuracy, was discussed.

The Woman's Music Club, of which Mrs. Philip Werthner is president, gave an enjoyable program at the home of Mrs. Adolf Hahn on Feb. 3, when Romeo Gorno gave a talk on Italian composers.

B. C. Tuthill, of the Cincinnati Conservatory, addressed the Norwood Music Club recently on the importance of chamber music in general, and American chamber music in particular. The program contained compositions by Mrs. H. H. A. Beach, played on two pianos by Mrs. Browning and Mrs. Franklin.

Lino Mattoli, of the College of Music faculty, has received word that a former pupil of his, Happy West, was soloist at a concert given in Birmingham, Ala.

The Hyde Park Symphony Circle, which met on Feb. 3 in the home of Mrs. F. M. Zumstein, gave a survey of the program arranged for Feb. 5 and 6, by Respighi.

Mary Towsly Pfau, from the class of Thomas J. Kelly of the Cincinnati Conservatory, has been a soloist for the Madisonville Music Club. Grace Woodruff was accompanist.

Charles Pearson, manager of the Cincinnati Symphony, gave a talk on "The Orchestra" at the home of Mrs. Edwin L. Nielson before the Hyde Park Music Club on Feb. 2. This was followed by a program by club members.

#### Violinist Pleases Newark Hearers

NEWARK, N. J., Feb. 6.—Max Pollikoff, violinist, drew a large audience to the Broad Street Theater on a recent Sunday evening, when he gave a recital in his home town. With the assistance of Harry Anik at the piano, he played a varied program, which included the Saint-Saëns Concerto in B Minor, a number of shorter pieces, and two of Mr. Pollikoff's own compositions. There was much applause, and the violinist had to add several numbers before the audience consented to leave. PHILIP GORDON.

#### Meriden Philharmonic Gives Concert

MERIDEN, CONN., Feb. 6.—The Meriden Philharmonic Orchestra, under the leadership of Frederick Byron Hill, gave a concert in Poli's Theater on Jan. 26. The program included Dvorak's Symphony "From the New World," Pierné's Serenade for string orchestra, Grainger's

"Country Gardens" and excerpts from Delibes' "Coppelia." Claire B. Stetson, contralto, sang Gluck's "Che farò senza Euridice" with much effectiveness, accompanied by the orchestra, and also gave songs by Brahms, Gretchanoff and Leroux, with piano accompaniment. The latter work had a cello obbligato played by Marsden T. Brooks, who was heard in Saint-Saëns' Concerto in A Minor. Henry Gruhler was the accompanist. The orchestra did excellent work, and the audience was enthusiastic. The concert was under the auspices of the Meriden Women's Club.

#### BLIZZARD FAILS TO HALT PROVIDENCE MUSIC EVENTS

##### Bauer and Gabrilowitsch Are Fêted in Recital for Two Pianos—Other Artists Applauded

PROVIDENCE, Feb. 6.—One of the outstanding events in the season was the appearance in Infantry Hall, recently, of Harold Bauer and Ossip Gabrilowitsch, in a concert for two pianos. The recital marked the first ensemble appearance here of these artists. Special rates were provided for students. The program included the Fantasia and Fugue in A Minor of Bach-Bauer, Sonata in D Major by Mozart, Variations on a Theme of Beethoven by Saint-Saëns, and works by Reinecke, Arensky and Schütt. The players' work was characterized throughout by a delightful sense of unity and flawless technique, which roused the audience to a high pitch of enthusiasm. The concert was under the management of the Micklejohn piano house.

Jane Bodell, soprano of Providence, was heard in an interesting recital in Memorial Hall of the Rhode Island School of Design on Feb. 4. She was assisted by Emma Winslow Childs, pianist, and Alice Totten, cellist. Miss Bodell's program included Haydn's "Gia La Notte"; Saint-Saëns' "La Cloche"; "To a Hill Top" by Cox, Hageman's "Do Not Go, My Love," and others works, including the aria, "Ritorna Vincitor," from "Aida." Miss Bodell revealed a well trained voice and artistry of a high order. Mrs. Childs' accompaniments aided materially in the success of the recital. Miss Totten's well played cello numbers rounded out a concert of exceptional enjoyment.

Despite the handicap of a New England blizzard, the Chaminade Club, of which Mrs. George H. Lomas is president, held its regular meeting and musicale in Froebel Hall on the morning of Feb. 4. The faithful who braved the towering snow drifts, however, were repaid in the delightful program presented by Beatrice Ball Battey, violinist, of Providence; a group of cello solos by Katherine Vining and a group of piano solos by Ruth Williams. Mrs. George Hail, a former president of the Club and of the State Federation of Music Clubs, presided. Edith Gyllenberg Waxberg was in charge of the musicale and was accompanist for the violinist.

N. BISSELL PETTIS.

#### San Diego Club Gives Program

SAN DIEGO, CAL., Feb. 6.—The Morning Choral Club, under the direction of Louis Bangert and with Mrs. Bangert as accompanist, gave its first program of the year at the Yorick Theater. The Club, which numbers some sixty women, gave a program of standard choral numbers in a very impressive manner. The members were assisted by Edythe Rowe, cellist; Fred Klostermann, pianist, and Roland Dickenson, tenor.

W. F. REYER.

#### Singer Weds Industrial Engineer

GREENWICH, CONN., Feb. 6.—Eleanor Elderkin, formerly with the Brooklyn Opera Company, and George A. Turner, of New York, an industrial engineer, were married recently at Port Chester, N. Y.

## Many Turned Away When Syracuse Men Play

SYRACUSE, N. Y., Feb. 6.—So attractive was the popular concert given in the Armory on a recent Sunday by the Syracuse Symphony under Vladimir Shavitch, that several hundred persons were unable to gain admittance. And in the hall 300 or 400 enthusiasts stood during the program. The chief orchestral number was César Franck's "Le Chasseur Maudit," which was played with great fire and spirit.

Sophie Braslaw was the soloist. Her beautiful contralto voice, her dramatic style and her vivid imagination made a deep impression. One of the finest numbers on the program was her singing of Schubert's "Erlking."

A blizzard which raged on Jan. 28 did not deter a capacity audience from hearing Mischa Elman's violin recital in the Mizpah Auditorium. Mr. Elman showed great progress. He has his former exceptional technique, and the same dash and bravura, but his playing is more tempered and artistic. He received many recalls.

pered and artistic. He received many recalls.

Dorothy Hubbard, a graduate of the College of Fine Arts at the University, has been engaged as solo soprano at the First Baptist Church, Washington, D. C. Miss Hubbard is instructor in voice at the National Park Seminary, and was recently chosen as one of eight singers to appear at the memorial services for Francis Egan, former Minister to Denmark.

Arrangements are being made for a Syracuse recital by Richard Bonelli, another graduate of the College of Fine Arts, and a baritone of the Chicago Civic Opera Company.

The public student recitals at the College of Fine Arts will be broadcast through WFBL Station, beginning Feb. 24. Students and the faculty have already broadcast concerts of the linked Stations WGY, WFBL, WHAM and WCAD.

## BANGOR SYMPHONY EVENTS

### Convocation Guests Hear Sprague Players—Schumann Club Program

BANGOR, ME., Feb. 6.—Before a record-breaking audience, the Bangor Symphony, Adelbert Wells Sprague, conductor, gave its third matinee concert in the City Hall recently. An especially arranged program was given in honor of the many guests attending the annual Convocation Week at the Theological Seminary. The following program was given: Hadley's Overture "Herod," Beethoven's Symphony No. 3, Bach's Air for the G String, string orchestra adaptation by Wilhelmj; the Introduction to Act III of "Lohengrin" and the Prize Song from "Die Meistersinger"; Järnfelt's Prelude and Berceuse, and Delibes' Suite from the Ballet, "La Source." Following the playing of Bach's Air the orchestra rose in a body to acknowledge the applause. Owing to the unusual length of the program, there were no encores.

At Andrews Music Hall, a recital was given by the Schumann Club, under the direction of the president, Mrs. Harris N. Doe, who presided in the absence of the chairman, Bertha Davis. Those taking part in the program were Mary Hayes Hayford and Barbara Whitman,

pianists; Helene Mosher, soprano; Carrie O. Newman, contralto, and Viola Duren, violinist. The accompanists were the Misses Hayford and Whitman.

JUNE L. BRIGHT.

### Flemington Chorus Presents Soloists

FLEMINGTON, N. J., Feb. 6.—The Chorus of the Alumni of the Flemington Children's Choir School presented two of their members, Elizabeth Boyd, pianist, and Carol McNally, soprano, in a recital in the choir studio on Jan. 23. Miss Boyd played the Sonata "Pathétique" of Beethoven; a Nocturne and Valse by Chopin; "May Night," by Palmgren; "A. D. 1620" and Polonaise by MacDowell; "Liebstraum," of Liszt and "Juba Dance" by Dett. Miss McNally's program included: Ave Maria, Kahn; "Trees," Rasbach; "The Early Daffodil," Vosseller; an Irish folk-tune; "Banjo Song" by Homer; and "The Whippoorwill," by Bartholomew.

### Stell Anderson Heard in Lima

LIMA, OHIO, Feb. 6.—Music by Bach and Chopin, in addition to Irish, French and Spanish compositions were played at the piano recital recently given by Stell Anderson in the Central High School under the auspices of the Lima Piano Teachers' Association.

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## Chicago Welcomes Prominent Artists in Concert Week of Notable Interest

CHICAGO, Feb. 6.—The concert roster of the week had as principal events the recitals of several noted artists who are not strangers to Chicago audiences. Outstanding among these were Ossip Gabrilowitsch and Georges Enesco, who appeared in piano and violin recitals, respectively. The Civic Orchestra demonstrated the skill which its young members have gained under the baton of Eric De Lamarter.

### Gabrilowitsch Lectures

Ossip Gabrilowitsch's fifth historical lecture-recital, given in the Princess Jan. 31, was devoted to Brahms and Liszt, with the Handel Variations of the one and the Sonata of the other furnishing the basis of discussion. As a lecturer, Mr. Gabrilowitsch inclines to the apostolic strain; and naturally there was no musician in his large audience who could object to vindication of his heroes, neither of whom are popular idols of the average Chicagoan.

In the lecturer's playing there was a far more cogent reason for admiring both Brahms and Liszt for Mr. Gabrilowitsch proved himself a genuine interpreter of each. Over and above his remarkable memory, his encompassing skill and his unfailing understanding of structure, Mr. Gabrilowitsch revealed a marked genius as guide to innermost mood. Mr. Gabrilowitsch's tone was best in soft passages, where it had a transparent beauty. In fortissimo work, it inclined somewhat to shallowness; but this tone, like the player's technic, was invariably at the service of a finely wrought eloquence.

Georges Enesco played his violin at the Studebaker Theater, Jan. 31, listing for performances of great beauty a Nardini Concerto; "The Devil's Trill," Lekeu's Sonata, which had been given scarcely more than a single previous hearing here, and a short miscellany. Mr. Enesco brought to the fore the spirit of poetry which is a distinguishing trait of all he does. He is not a stylist of broad scope or sharp contrasts, nor is he a technician of the most scrupulous skill. Yet somehow he manages to remain, within the limits he has accepted for his art, a remarkable violinist. It was his phrasing, perhaps, which caught the ear most felicitously; his melody had always the suppleness of inflection and emphasis commonly found in verse. Mr.

Enesco seemed to be in a dynamic mood, and timed his performance to a rather swift and invigorating pace. Edward Harris played accompaniments in keeping with the delicacy of his principal's performance.

### Civic Orchestra Plays

The Civic Orchestra of Chicago changes its personnel each year. The orchestra was founded several seasons ago, under the general musical direction of Frederick Stock, to train young players for professional symphonic posts. Each season some of its members have the orchestra to take up work elsewhere; and if one may judge individual ability from such general excellence as was seen at the organization's first appearance in Orchestra Hall this season, on Jan. 31, instrumentalists who are graduated must be admirably grounded musicians. Eric De Lamarter conducted a program which included Enesco's First "Rumanian" Rhapsody, and music by Weber and Beethoven. A general smoothness of tone was one of the orchestra's splendid assets, and at times various sections arose to a level of virtuosity.

Additional pleasure was afforded in the appearance of Nicholas Zaichenko, baritone, a pupil of Francesco Daddi, as soloist. If, like the young players who accompanied him, Mr. Zaichenko is a candidate for professional work, the Cavatina from "Faust" and the Serenade from "Don Giovanni" suggested he may look forward to work on the opera stage with confidence.

The Mu Xi Chapter of the Mu Phi Epsilon Sorority gave an artists' concert Jan. 31 at the Belden-Stratford Hotel. Participants were Harriet Case, soprano; Lucy Hartman, contralto; Elizabeth Ayres Kidd and Margaret Wilson Laguerquist, pianists, and Ruth Broughton, accompanist—all members of the club. Abraham Sopkin, Chicago violinist, accompanied by Gordon Campbell, was highly successful as a guest. Among the unfamiliar items, Miss Case's singing of "O Beau Réves Evanouis," from Saint-Saëns' "Etienne Marcel," was impressive.

### Child Pianist Gives Recital

Beatrice Eppstein, nine years of age, played music by Bach, Beethoven, Schubert, Chopin, Debussy and MacDowell at Lyon and Healy Hall on the evening

of Jan. 31. She has a good tone, and surprising power, as well as a skill which gives her playing clarity.

Among the unusual items in Allen Spencer's recital at Kimball Hall Feb. 4 were, sad to say, Schumann's "Kinderszenen" and, less remarkable, but quite pleasant, Saint-Saëns' Bourée for the left hand. The program, which opened with Beethoven's Cello Sonata in A, Op. 69, presented Hans Hess as the able associate; and these two admirable musicians brought life, as well as scholarship, to a work of delightful though austere qualities. The Bach Chromatic Fantasy and Fugue, a group of Chopin and music by Liszt and Debussy completed the list. Mr. Spencer's performance was searching, individual and responsive. His tone, phrasing and scale of dynamics proved him once more a dignified and accomplished workman.

Helen Trewartha Pierson, admirably accompanied by Edgar Nelson, sang at the Fine Arts Recital Hall Feb. 4, disclosing, in an excellent program, her possession of a glittering soprano voice. She has excellent diction, and a decided, though not yet fully developed, lyric sense.

EUGENE STINSON.

### SUMMER PIANO COURSES AT CHICAGO MUSICAL COLLEGE

Alexander Raab and Edward Collins of Regular Faculty to Give Master School Work

CHICAGO, Feb. 6.—One of the interesting departures in the approaching summer master term, to be held at the Chicago Musical College from June 28 to Aug. 2, will be the piano courses offered by Alexander Raab and Edward Collins, of the regular faculty.

In past summers it has been the policy to invite prominent instructors from other cities to give guest instruction. This year, Herbert Witherspoon, president, and Carl D. Kinsey, manager, have decided to give summer students the advantage of study with men who would otherwise have to be met during the winter sessions.

Many American students and teachers are unable to come to Chicago during the regular music season. The retention of leading artist-teachers from the resident faculty in the summer session has been prompted by the desire to offer intensive courses by prominent instructors, such as are available to musicians who are able to attend the College throughout the year.

Both Mr. Raab and Mr. Collins have been accustomed to spending the greater part of each summer on vacation. Mr. Raab, who has won concert successes in Germany, Austria, France and England, has frequently summered in Europe, where he has renewed pleasant associations, and observed at close hand the trend of music abroad. Mr. Collins has generally withdrawn to the seclusion of the northern lake and forest regions, to find the most satisfactory environment for his activities as composer. Thus

### Winnetka Club Sponsors Concerts

WINNETKA, ILL., Feb. 6.—An exceptionally fine recital series is that sponsored by the Winnetka Music Club, composed of twenty-eight women, on the North Shore of Chicago. This community now has during the winter a series of excellent symphony concerts by an orchestra of forty-five men, a series of chamber music concerts—including this season the Elshuco Trio—and artist-recitals. In the latter series Margaret Matzenauer and Alexander Brailowsky, have been heard this season, as well as Dusolina Giannini. The remaining concerts are to be given by Albert Spalding and Edward Johnson.

GENEVIEVE WHITMAN.

both teachers are sacrificing something in order to make their work available to special students. While each has won distinction as a teacher, these two instructors offer summer pupils diverse types of work.

Mr. Raab will hold classes in technique and methods of study, as well as giving a course in repertoire, interpretation, and methods of teaching. Work under him in the latter course may be counted as credit toward a teacher's certificate. Mr. Raab's private lessons are of an hour's duration each.

A feature of Mr. Collins' work will be classes in two-piano ensemble. This work has been included in the schedule of the summer master term because of the necessity of all-round musical experience on the part of even the greatest technician. Mr. Collins holds it is impossible to have the best understanding of Beethoven's sonatas unless his symphonies are also known at first hand, or of the Bach piano repertoire unless the larger orchestral and choral works are familiar through intensive and practical study. He considers the same requirements indispensable in gaining an intimate and capable grasp of the works of Brahms, Grieg, Debussy, Franck, Scriabin and contemporary composers.

He will accordingly offer work in which the broadest possible acquaintance of the great composers will be gained through ensemble playing of their larger compositions at one or two pianos. These classes are also expected to enrich the student's technical and stylistic resources in the field of piano-ensemble recitals, a field rich in variety, but at present only partially explored. Mr. Collins' authority in this subject rests upon his wide experience in the playing of two-piano programs with other distinguished artists. Like Mr. Raab, Mr. Collins gives private lessons of one hour's duration only.

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### Marie Morrissey Is Booked for Many Appearances

CHICAGO, Feb. 6.—Marie Morrissey, contralto, has returned to Chicago for a brief rest in a concert season which opened auspiciously with her local recital at the Studebaker Nov. 8, and included a performance of "Messiah" with

the Apollo Club Dec. 21 in Orchestra Hall. Among other important recitals was her New York concert, in which she reestablished herself in the favor of a city which first recognized her distinctive qualities as a concert artist. She also hurriedly substituted for Claudio Muzio, of the Chicago Opera, in what proved to be one of the most brilliant recitals of her season, given at Bedford, Ind., in the early winter. Beginning her active work with a recital on Feb. 15, and following it closely with an appearance at Fostoria, Ohio, Feb. 17, both of which engagements are under the auspices of the Civic Concert Bureau, Miss Morrissey will proceed immediately to New York, where she will make a number of new recordings for the Brunswick Company. Toward the end of the formal season, she will be heard in several especially interesting appearances, such as that with the Orpheus Club of Cincinnati, on April 29, and at the North Shore Festival, in Chicago, on May 24. Miss Morrissey will probably be heard in a Boston recital next season.

### William Murdoch to Return Next Season

William Murdoch, English pianist, who gave two New York recitals and one Boston recital this season, has returned to England where he will be busy with engagements until the end of the season. Mr. Murdoch plans to return next season for a tour of this country and Canada, and will be heard both with orchestra and in recital.



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# Schumann's "Manfred" Is Feature in Boston

BOSTON, Feb. 8.—The People's Symphony presented Byron's "Manfred," a dramatic poem in three acts, with music by Schumann, at the concert on Sunday afternoon, Jan. 31, at the Hollis Street Theater. Henry Jewett, director of the Repertory Theater of Boston, assisted by Agnes Elliot Scott and George A. Stillwell, members of the Repertory Theater Company, read the lines. The following singers took part in the ensemble parts: Pauline Clauss, Florence Owen, Kulon Y. Robison, Charles Bennett, F. Morse Wemple, David B. McCloskey, and Edmond Boucher. Stuart Mason conducted. The overture, perhaps the most telling portion of the work, was given a dramatic reading by Mr. Mason and his orchestra. During the three acts, which lasted about two hours, there were many interesting musical and textual passages. But the beauty was not always of sustained interest. Mr. Mason played Schumann's music with keen sympathy and understanding.

Assisting on the program was the chorus of the New England Conservatory, which gave effective performances of Bruch's "The Flight of the Holy Family," for mixed chorus and orchestra, and of Parker's "In May," conducted by Wallace Goodrich. The concert concluded with a brilliant performance of Liszt's "Les Préludes."

## Louis Siegel Heard

Louis Siegel gave his second Boston recital of this season on Thursday evening, Feb. 4. On his program were a number of his transcriptions. Tartini's "Devil's Trill" was provided with an accompaniment and cadenza by Mr. Siegel. Mr. Siegel, as in his first concert, proved himself a serious-minded musician, one equipped with a sound technique of finger and bow. He plays with suave singing tone, and phrases with fine taste. Reserve and polished style as well as sound musicianship Mr. Siegel brings to his interpretations. Jessie Miller furnished sympathetic accompaniments.

## Giesecking in Début

Walter Giesecking, pianist, made his Boston debut on Saturday afternoon, Feb. 6, at Jordan Hall. His program contained the Bach Partita No. 1 in B Major, three sonatas by Scarlatti, Schumann's "Kreisleriana," two sonatas by Busoni, and Debussy's Twelve Preludes (first book). Mr. Giesecking played the Bach Partita delightfully, with charming nuance and subtly felt rhythm. Clarity of finger work and beautiful shading were shown again in Scarlatti's works.

But Mr. Giesecking's most notable playing was done in the Debussy Preludes, which manifestly thoroughly engrossed the performer. The pianist showed an inexhaustible sensitiveness to coloring

that revealed the phrased structure and impressionistic significance of Debussy's music. Mr. Giesecking showed a startling command of dramatic brilliance and sense of sweeping climax. Beauty of pedaling, infinitely subtle flecks of light and shade, a keen sense of structure made of each Prelude a coherent and unified whole.

## San Franciscans Applauded

The Chamber Music Society of San Francisco, composed of Louis Persinger and Louis Ford, violins; Nathan Firestone, viola; Walter Ferner, 'cello, and Elias Hecht, flute, gave a concert at the Copley-Plaza Hotel on Sunday evening, Jan. 3. The program consisted of Mozart's B Flat Major Quartet,

Brescia's "Three Medallions" for flute and strings, and Dohnanyi's Quartet in D Flat Major, Op. 15.

The first of a series of six chamber music concerts by the Lenox Quartet—Wolfe Wolfensohn, first violin; Edwin Ideler, second violin; Herbert Borodkin, viola, and Emmeran Stoeber, 'cello—was given in the lecture hall of the Boston Public Library on Sunday evening, Jan. 31. This series of concerts has been made possible through the generosity of Mrs. Frederic S. Coolidge. The first program contained Charles Martin Loeffler's "Music for Four Stringed Instruments," Henry Purcell's "Chacony for Strings," in G Minor, and Johannes Brahms Quartet in C Minor, Op. 51, No. 1. HENRY LEVINE.

# Organ Music to Peal in Milwaukee Hall

MILWAUKEE, Feb. 6.—Plans are being arranged to bring civic organ recitals to thousands of people of Milwaukee by the installation of a large organ in Riverview Coliseum, which has a capacity of 6000 persons. Leading organists of the country are expected to appear in this large structure when the plans are completed.

The auditorium in the handsome new building of the Elks' Club bids fair to be one of the leading musical centers of the city. The Elks have already staged one large concert, the Auditorium seating 2600. So popular was this program that it will be repeated within another week. The Elks' Chorus of 100, one of the leading male singing organizations of the State, will furnish the nucleus for the Elks' concert series. In order to develop the musical resources of its thousands of members, only the order's own talent will be featured for a time.

The Order of Eagles is also building a large clubhouse at a cost of more than \$500,000. This will also include an immense auditorium which will be used frequently for musical affairs. Several other leading lodges are planning large club buildings. In every case, a large theater or auditorium, fully equipped with stage and large pipe organ will be a part of the equipment, so that concerts can be given.

With the addition of many handsome auditoriums, the musical facilities of Milwaukee will be multiplied. These large theaters will be used both for home musical talent and to present noted visiting artists at times. In this way the regular musical clientele which has been served at the Pabst Theater and the Auditorium, will be increased by many thousands of people.

Ultra-modern music was discussed by the Civic Music Association at its last meeting at the Art Institute. Ella Smith Philipp addressed the assemblage on some characteristics of new music. A program was given at the Civic Asso-

flexibility and intense dramatic fervor. Special mention is due also the Breon and Darrow ballet of Los Angeles, particularly Harriet Hilliard, the gifted solo dancer.

To sum up, Shrine Auditorium represents a new operatic level for the Pacific West, not only because of technical facilities, but owing to its size, which allows the sale of many cheap seats, even for superlative performances. It should be added that the building also houses a ballroom and banquet hall, which, with 1500 seats placeable on the stage, amount to a total seating capacity of some 25,000, three huge audience chambers being connected with an inter-linking system of loud speakers. For concert purposes, the Shrine Auditorium, too, should prove most valuable, as the stage can be foreshortened and built in to any degree, while it allows the congregation of orchestra and chorus of super-size for festival purposes.

Los Angeles may well feel proud of this great edifice. Music lovers owe a debt of gratitude to the Shrine organization, the executive committee of which has built with a foresight and generosity which portend a wonderful era in the civic-cultural life of this community. The Bowl, with its new seating capacity of 35,000, the open-air Stadium, holding 75,000 seats, and the Shrine Civic Auditorium, form an equipment which well may be estimated as unsurpassed by any other community.

BRUNO DAVID USSHER.

## Scholarship Awards Are Discussed by Voice Teacher

[Continued from page 17]

nearly all of it has been paid back by every pupil who has used it.

"The mere fact of the money's being given in an impersonal way makes the transaction entirely a clean one, and that is something devoutly to be desired. Girls get themselves into sad messes sometimes over their musical careers. Suppose, for instance, a wealthy oil king or big butter and egg man from the West sends a girl in whom his interest is entirely personal to New York for study. Later, perhaps, he comes to New York on a business trip and, of course, looks her up. There are suppers, night clubs, operas, etc., and the first thing she knows she has the alternative put up to her of being 'nice' to her benefactor or else of going back home in a hurry. This is by no means a hypothetical case. I know of one instance exactly like this, and I have reason to know that there are many, many more. "That, you see, is the difference between personal and impersonal assistance, the difference between a scholarship that cannot have any personal obligation attached and a benefaction that may, and usually does, lead to all manner of abuses. It seems to me that nothing that could be said against scholarships could be any worse under any circumstances than this sort of thing.

"A teacher of anything, to my way of thinking, should have one idea in life, his work, and through his work, service. Money should follow work, not precede it.

"Plans of my own? I have not any different ones for the immediate future. When I finish my New York season, I shall go to Chicago for my customary session during the summer; but this year, I am happy to say, I shall be with the Gunn School of Music, whose president, as you know, is Glenn Dillard Gunn. After that, rest, somewhere, just as likely the woods as Europe. Then back in the fall to turn the old mill wheel." JOHN ALAN HAUGHTON.

## Los Angeles Hall Dedicated

[Continued from page 5]

garden scene on the banks of the Nile, when the overwhelmingly realistic potentialities of the huge stage were indicated.

Altogether, the San Carlo Opera Company, now in the third and last week of its annual engagement at the Philharmonic Auditorium, rose well to the occasion. The chorus had been augmented with members of the Los Angeles Grand Opera Association ensemble. Owing to the unusual conditions, the presentation cannot be regarded as more than a test performance, demonstrating the qualities of the new theater. Expanse of the stage and distance between principals, to the director and audience, however, interfered very little. Quality of work reflected therefore high credit on the singers. The cast was as follows: Aida, Clara Jacobo; Amneris, Rhea Toniolo; Radames, Manuel Salazar; Amonasro, Emilio Ghirardini; Ramfis, Pietro de Biasi; King of Egypt, Natale Cervi; Priestess, Bernice Schalker, and Messenger, Francesco Curci. There was frequent and enthusiastic applause from the capacity audience, which fully appreciated also the important part of the conductor, Carlo Peroni, who not only held his ensemble together, while allowing for excellent

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## LOS ANGELES HEARS MILHAUD'S SERENADE

### Levitzi Is Soloist with Local Philharmonic Under Rothwell

By Bruno David Ussher

LOS ANGELES, Feb. 6.—Striking contrasts added interest to the eighth program of the Los Angeles Philharmonic Orchestra, Walter Henry Rothwell conducting, and Mischa Levitzki, piano soloist, on the afternoon of Jan. 29. The program was as follows:

Serenade No. 7 ("Haffner"), Köchel No. 250.....Mozart  
Serenade in Three Movements for Orchestra.....Milhaud  
Concerto for Piano in C Minor, Op. 37.....Beethoven  
(All first time at these concerts)

Fundamentally, the difference between the Mozart Serenade and that of Milhaud, is not so great as the time that elapsed between creation of the two works would indicate. Whereas Mozart, who then was only twenty, did not yet command full powers of orchestration, though his form is excellent, and his ideas more or less formal, Milhaud at the age of twenty-eight possessed extraordinary facilities of technique, was creatively willful, an extremist who delighted in writing amazing fugatos on puny themes.

## SAN FRANCISCO HAS MUSIC OF VARIETY

### Violinist in Home-Coming Concert and Local Artists Heard

By Marjorie M. Fisher

SAN FRANCISCO, Feb. 6.—Marian Nicholson, violinist, gave a home-coming concert before an appreciative audience in the ballroom of the Fairmont Hotel on Jan. 27. Assisted by Benjamin Moore, accompanist, Miss Nicholson played the Bruch Concerto, an Eccles Sonata, and short numbers by Mozart, Tor Aulin, Franko, Reger and Vieuxtemps, disclosing sound musical and technical progress since she last played here three years ago.

Possessing a magnetic personality, a beautiful tone, adequate technical facility and evident sincerity of purpose, Miss Nicholson charmed her hearers. The concert was under the management of Alice Seckels.

Another resident artist to appear recently was Margaret Tilly, English pianist, who played in Chickering Hall, featuring a "first time" performance of the Arnold Bax Sonata, No. 2. Miss Tilly played this work with poetic verve. Well played numbers from the works of Debussy, Froberg, Mozart, Scarlatti and Bach strengthened the favorable impression made by Miss Tilly in the Sonata.

William Gwinn, Jr., tenor, of Paris and San Francisco, sang to a large and fashionable audience at the Seven Arts Club on Jan. 27. He gave a program of unfamiliar songs in delightful fashion.

The sixth anniversary of the Gaité Française, an artistic enterprise fostered and carried on by André Ferrier and his wife, Jeanne Gustin Ferrier, was celebrated by the founders and their friends on the evening of Jan. 27. A festive program was given by Lucie D. Rolphs and Noel Sullivan, vocalists; Michael Penha, cellist; Elizabeth Alexander and Aida Astori, accompanists. Dramatic scenes were given by Mr. and Mme. Ferrier, Pierre Junodi and C. L. Fallon; Audrey Farncroft, Marthe Combettes and Mme. Rohlf.

Signe Lund appeared in a costume re-

The slow middle movement of his work has dreamy moods of Debussy-esque delineation and coloring. The quick movements are realistic impressionisms of Ravel, carried further into polytonality. His Serenade is fascinating and often full of vitality, as in the march episode in the finale. It was brilliantly played and well received.

Mr. Levitzki played consummately, if at moments over-energizing his tone. His Beethoven style was pure and finely dramatic, especially in the first movement. His own cadenza was interpolated. As two years ago, applause was so heavy that "no encore" rules were waived. Mr. Levitzki added Chopin's "Polonaise Militaire."

True Mozart playing was heard when Elinor Remick Warren of Los Angeles played the D Minor Concerto, No. 20 (Koechel No. 466), at a Sunday afternoon popular concert of the Philharmonic Orchestra under Walter Henry Rothwell. Miss Warren gave a performance which ranked with the best as to smoothness of technique, tone, and feeling for style. She added the MacDowell Polonaise in E, as an encore. Mr. Rothwell conducted the "Leonore" Overture No. 3, Liadoff's "Fragments of the Apocalypse," a Scherzo by Lalo, and the Prelude to "The Mastersingers." There was a large audience.

cital of Norwegian music at the Mission High School. The program was entitled "An Afternoon in Norway," and was illustrated with stereopticon slides. Compositions by the artist were features of the program.

L. E. Behymer, pioneer California impresario, was in San Francisco last week and attended the Chaliapin concert.

### QUARTET PLAYS "DUNES"

#### London Players Hailed in Rochester—Felix Borowski Lectures

ROCHESTER, Feb. 6.—The London String Quartet gave its postponed recital at Kilbourn Hall on Feb. 2 before a crowded house. The program was interesting and beautifully played. It included the Haydn "Emperor" Quartet, J. B. McEwen's "Les Dunes," Kreisler's Scherzo and the Schuman Quartet in A. As encores the players gave Borodin's Nocturne and Haydn's Serenade. Their ensemble work was very fine and the tone quality of the various instruments especially beautiful.

On the morning of Feb. 2, the Tuesday Musicales presented Felix Borowski, Chicago critic and composer, in a lecture before its members at Kilbourn Hall. His topic was "The Influence of Women on Music." He dealt with the subject historically, pointing out the feminine influence on various composers, dwelling at some length on Wagner. He spoke of some women composers of opera in the Middle Ages, and at the present time made especial mention of Dame Ethel Smythe of England.

The lecture was interesting and well received, Mr. Borowski was afterward entertained at luncheon at the Sagamore Hotel by the Tuesday Musicales.

MARY ERTZ WILL.

### Schmitz Gives Lecture-Recital

SAN FRANCISCO, Feb. 5.—E. Robert Schmitz gave a highly instructive lecture-recital recently for the Ida Gregory Scott fortnightly program in the St. Francis Hotel ballroom. He spoke on "Poetry and Elementarism in Music of the Twentieth Century." Musical illustrations included three "Masks" by Arthur Bliss; "Sumare and Ipanema" from "Saudades do Brazil" by Darius Milhaud; "Jeux d'Eau" Maurice Ravel; "Allegro Barbaro," by Béla Bartók; four extracts

from the "Bizarreries," by Mjaskovski, and "Canco I Dansa," by F. Mompou, all played with rare skill and sympathy.

MARJORY M. FISHER.

## CLEVELAND FORCES GIVE POPULAR LIST

### Violinist Is Heard Under Baton of Shepherd—Recitals Please

By Florence M. Barhyte

CLEVELAND, Feb. 6.—The sixth popular concert by the Cleveland Orchestra was presented in Masonic Hall on the afternoon of Jan. 31, with Arthur Shepherd conducting. The program was one of exceptional interest. Barbara Lull, violinist, as the soloist, was given a welcome by her many Cleveland friends. Miss Lull displayed ability and charm in her performance of the Saint-Saëns Introduction and Rondo Capriccioso. The orchestral accompaniment was well directed by Mr. Shepherd, and Miss Lull's instrument was heard to advantage throughout the work. She also played the Wieniawski Polonaise in A Major and the Tchaikovsky-Auer "Air de Lenski," with Mr. Shepherd at the piano.

The orchestral numbers were well-chosen. Massenet's Overture to "Phèdre" opened the program and was followed by a delightful performance of the Allegro Moderato movement from Schubert's "Unfinished" Symphony. The lilting melodies and graceful rhythm of the Strauss "Wiener Blut" Waltz brought a resounding applause and Tchaikovsky's "Capriccio Italien" was a happy addition to the list. The Second "Hungarian" Rhapsody of Liszt was given a rousing performance as the concluding number.

A program of exceptional interest was presented by the Fortnightly Musical Club in the Hotel Statler ballroom on the afternoon of Feb. 2. Parker Bailey made his first appearance as a member of the organization and was received with keen appreciation. Mr. Bailey played with a tone of much sympathy and extreme sensitiveness. His first group included the Bach Prelude from the "English" Suite in A Minor, the Brahms C Major and A Major Intermezzi, and the Chopin F Minor Ballade. As the concluding number on the program, Mr. Bailey gave a splendid performance of "César Franck's Prelude, Aria and Finale.

Charlotte Murphy, contralto, charmed her audience in splendid interpretations of Campbell-Tipton's "Crying of Water," It's Raining Daffodils" and Ah, Love But a Day." Cassius C. Chapel, tenor, was heard in a French group including Debussy and Ravel lyrics, which Mr. Chapel delivered in splendid style. An English group including "Blue Are Her Eyes," "Love Me or Love Me Not" and Frank Bridge's "Love Went A-Riding" were sung with nice diction. Lester Hodges supplied discriminating accompaniments for both soloists.

### Hilsberg to Play at Roosevelt Recital

Ignace Hilsberg, pianist, will appear in joint recital with Dusolina Giannini, soprano, in the Hotel Roosevelt series on March 16.

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## INVITE SACRAMENTO PUPILS TO RECITALS

### School Music Classes Hear Programs by Onegin and Powell

By Florine Wenzel

SACRAMENTO, CAL., Feb. 6.—Outstanding concerts of the year have been given by John Powell, pianist, and Sigrid Onegin, contralto, under the auspices of the Saturday Club in the State Theater. Capacity audiences greeted the artists, and the stage was filled with invited students from music classes of the Sacramento High School and Sacramento Junior College.

Mr. Powell charmed his public with a delightful program, played with fine tone and magnificent technique.

Mme. Onegin has a beautiful voice, and was equally appreciated as an artist.

The Club's annual organ day was held at the Tuesday Club House, when an elaborate program was given by the Club's organists, assisted by vocalists and violinists from the active membership. Mrs. Eugene Pitts was director for the day.

The Sacramento Municipal Symphony, with Franz Dicks conducting, gave its first concert of the season in the State Theater. Dr. Arthur Heft, violinist, was the soloist. The orchestra's patronage has outgrown the seating capacity of Masonic Auditorium, so henceforth all concerts will be given in the State Theater.

The Music Teachers' Association held their monthly meeting at Wiley B. Allen Hall. Mary Ireland, of the elementary schools, gave a talk on the "Modern Trend of Public School Music."

Florine Wenzel has been appointed Sacramento representative for the Music Travel Club of America.

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## NATIVE COMPOSERS' WORKS FOR SAN JOSE PROGRAM

Lecture-Recital by Grenville Pettis and  
First of Sonata Series at Teachers'  
College Please

SAN JOSE, CAL., Feb. 6.—A lecture-recital was given at the Los Gatos History Club on the afternoon of Jan. 27, featuring American composers. Grenville Pettis, a California composer, gave the lecture, which was illustrated by resident musicians—Mr. and Mrs. Edward Yocco, Lloyd Adams, pianist, and Marjorie Miller, soprano, with Mrs. E. F. Colvin as accompanist. The program began with what was termed the first American composition, "My Days Have Been So Wondrous Free" by Francis Hopkinson, and ran the gamut through MacDowell, William Stickles, Pearl Curran, Cecil Burleigh, G. W. Chadwick, Rogers, Pettis, and Howard Hanson to Henry Cowell.

Nellie Shaw, soprano, gave a recital at the Christian Church on Jan. 27, ably assisted by Mrs. Earl Towner, accompanist. Mrs. Shaw possesses a pleasing voice and sang a delightfully unhackneyed program selected from the works of Strauss, Sinding, Massenet, Puccini, Dvorak, Strickland, H. T. Burleigh, Cadman, Gretchaninoff, Hageman, Beach, Ross, and Curran.

The music department of the State Teachers' College presented the first of a series of recitals known as "the sonata series" in the Morris Elmer Dailey Memorial Auditorium. Celine Combata-lade, soprano, and Rhea Du Covic, pianist, were presented by their instructors, Alma Williams and Mary Lichthardt. Analytical comments were given by Miss Lichthardt, and Miss Williams served as accompanist. The program contained Beethoven's Sonata "Pathétique," Debussy's "Arabesque" No. 2 and his "Golliwogg's Cake Walk," songs by Bohm and Staub, and Bizet's the Habanera from "Carmen."

MARJORY M. FISHER.

## MARK SCHUBERT BIRTHDAY

Dallas Choral Club Gives Program on  
Anniversary—Teachers' Concert

DALLAS, TEX., Feb. 6.—On Sunday afternoon, Jan. 31, the Schubert Choral Club entertained about 400 guests with a musicale and reception in honor of the birthday anniversary of Franz Schubert, in the junior ballroom of the Adolphus Hotel. Dorothy Drane of Corsicana, president of the Texas Federation of Music Clubs, was a guest of honor. The Schubert Choral Club sang two numbers under the direction of Julius Albert Jahn, with Myrtle McKay, club accompanist, at the piano. Frank Renard, pianist, played two numbers; and J. Wesley Hubbel sang two groups, accompanied by Julia Graham Charlton. Schubert's Quintet, Op. 14, was given by Paul van Katwijk, piano; Curt Beck, violinist; Walter P. Romberg, viola; Harry Hassell, cello, and Earl D. Behrends, doublebass. George Ashly Brewster, dressed as Schubert, gave a talk on the life of the composer. All the numbers on the program were his compositions. Incidental solos were sung by the following club soloists: Mrs. Robert Griffith, Mrs. Earl Peel and Mrs. W. W. Hawkins. Mrs. J. H. Cavender, president, introduced Miss Drane and Mr. Brewster.

The Dallas Music Teachers' Association presented Mr. and Mrs. Paul van Katwijk, Curt Beck, Daisy Polk and Wesley Hubbel in concert on the evening of Jan. 29, in Steinway Hall, Bush Temple, to an appreciative audience. Two piano duets by Mr. and Mrs. van Katwijk were interpreted and executed

Organist Plays Fantasy on Luther's Hymn

INDIANAPOLIS, Feb. 6.—Under the auspices of the Emmaus Walther League, Walter Flandorf, organist, gave an impressive program at the Roberts Park Church on Jan. 27, before an enthusiastic assembly. Mr. Flandorf's offerings included three Bach Chorales; "Kamenoi Ostrow" by Rubinstein; "Finlandia" by Sibelius; the Etude in C Major of Rubinstein, transcribed by himself, and

## Ponselle Joins Metropolitan Bureau



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ROSA PONSELLE, soprano, of the Metropolitan Opera, who has been having one of her most successful seasons since her engagement, has signed contracts with F. C. Coppicus of the Metropolitan Musical Bureau for all parts of the world, taking effect immediately. Miss Ponselle was introduced into the concert field by the Metropolitan Bureau shortly after her operatic debut.

The revival of "La Vestale" by the Metropolitan Opera has probably been

with skill. Daisy Polk sang an aria and three concert songs in artistic manner. A Sonata by César Franck was Mr. Beck's offering, well played. Mr. Hubbel sang three songs with intelligence and virile tone. Julia Graham Charlton, Miss Westmoreland and Mr. van Katwijk were ideal accompanists. Mr. Hubbel is president of the association.

On a Saturday afternoon, in Sanger's Salon, the Mickwitz Club entertained 100 members and friends by presenting a number of Mickwitz pupils. Mrs. T. H. Morrow is president. Lena Brockman was chairman of the program.

CORA E. BEHREND.

his Fantasy on Luther's hymn, "Eine Feste Burg." Features of the evening were the singing of the children's chorus of the Emmaus Lutheran School, and the improvisations based on church chorals suggested by members of the audience at the request of Mr. Flandorf.

PAULINE SCHELLSCHMIDT.

Paderewski Plays in Chattanooga Hall

CHATTANOOGA, TENN., Feb. 6.—Ignace Jan Paderewski gave a recital here for

Miss Ponselle's most outstanding achievement of the season, and it has marked one of the high spots of her career. During the present season she has also appeared in "La Gioconda," "Africaine," "Cavalleria Rusticana," "La Juive," "Andrea Chenier," and other operas. She is embarking upon an extended concert tour which will occupy some time. Many engagements have been booked for Miss Ponselle during the season of 1926-27, including a tour of the Pacific Coast.

the first time in a number of years, in the Memorial Auditorium on Feb. 1. The eminent pianist seemed at his best. He played works of Mozart, Haydn, Beethoven, Chopin, Schumann, Schubert and others, ending the concert with the "Don Juan" Fantasia by Liszt, which he took at an incredibly rapid pace. His powers of interpretation brought salvos of applause. The audience numbered more than 3000.

HOWARD L. SMITH.

## LEWISTON-AUBURN OPENS THIRD ORCHESTRAL YEAR

Josefa Morin Conducts Players in Concert of Popular Works, with Local Soprano as Soloist

LEWISTON, ME., Feb. 6.—Opening its third concert season in Lewiston on a recent Sunday evening, the Lewiston and Auburn Symphony played an artistic program before an audience that filled City Hall.

For the second year Josefa Morin conducted. Four months of regular weekly rehearsals led up to this concert, which included Haydn's Symphony, No. 6, in G, Luigini's "Ballet Egyptien," the March from "Tannhäuser"; Friml's "Indian Love Call" from "Rose-Marie," and Bagley's March, "National Emblem." The conductor had much success. The orchestra numbered nearly sixty players and was well-balanced.

The soloist was Gertrude Burke, of Lewiston, coloratura soprano, who sang delightfully Sanderson's "Spring Awakening," and Bishop's "Lo, Here the Gentle Lark," with a flute obbligato played by Edward Macgibbon. Legal restrictions prohibited acceptance of contributions at the ticket-office for a Sunday night performance. But associate memberships and voluntary contributions from music-lovers are furnishing the funds which, it is hoped, will be sufficient to finance the orchestra through two or three more similar concerts this season. The organization states that it is not seeking profits financially, but only to meet its current expenses. The main aim is the production of first-class music for the community and the musical education of the players participating.

ALICE FROST LORD.

## MELIUS TO OPEN HALL

Auditorium in Detroit Will be Christened  
on Washington's Birthday

DETROIT, Feb. 6.—Luella Melius, coloratura soprano, who sang with the Chicago Opera this winter, has been chosen to open the new Masonic Auditorium in this city on Washington's Birthday. President Coolidge, several members of the Cabinet, the Governor of Michigan, and Masonic delegates from all parts of the country will be present. The hall has been built at the expense of \$7,000,000.

Mme. Melius will also sing before the Michigan State Teachers' Association in Lansing on March 4. Another engagement of unusual interest will be her appearance on Feb. 28 as soloist at the annual entertainment given in Washington by Mrs. Marshall Field.

The concert hall for Mme. Melius' appearance at Davenport, Iowa, on Feb. 8, was sold out practically a week before the date of her concert.

## Oscar Shumsky Plays in Boston

Oscar Shumsky, eight-year-old violinist, will play with the Boston Symphony under the baton of Ernest Schelling, in Jordan Hall, Boston, the second of the children's series, on Feb. 13.

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## Boston Activities

Feb. 6.

The joint recital by Katharine Metcalf, soprano, and Louis Baker Philipps, pianist, scheduled for Feb. 16 in Jordan Hall, has been postponed. On that date Ignace Hilsberg, pianist, will give his first Boston recital. Mr. Hilsberg's program is as follows: Prelude and Fugue, A Minor, Bach-Liszt; "Hornpipe," Purcell-Siloti; Gavotte, Gluck-Brahms; Pastorale and Capriccio, Scarlatti; "Java" Suite (first part) "Gamelan," "Wayang-Purwa," "Hari-Besaar," (first performance in Boston), Godowsky; twenty-four Preludes, Chopin; Paraphrase "Eugen Onegin," Tchaikovsky-Pabst.

Due to the illness of one of the members, the Boston Chamber Music Trio postponed the second concert of its series. This concert was scheduled for Feb. 7, but has been put over until March 7. On that evening, the Trio will be assisted by Albert Stoessel in his Suite for Two Violins and Piano. The third concert will be given early in April, the date to be announced later.

Amy Ward Durfee, contralto, was acclaimed in the Wheaton College Concert Course in the College Chapel at Norton, Mass., Feb. 2, where she appeared as assisting artist to Maurice F. Longhurst, organist of Dartmouth College. Especially impressive was Mme. Durfee's singing of "Panis Angelicus" from the Messe Solennelle of César Franck. Her other songs were "Serenade," Raff; "Serenity," Mary Turner Salter; "Songs My Mother Taught Me," Dvorak, and the Lullaby from "Jocelyn," Mr. Longhurst played masterfully compositions by Fletcher, Stoughton, Debussy, Wagner and Tchaikovsky.

Complimentary to teachers and students of the New England Conservatory and their friends, a song recital was given in Jordan Hall on Feb. 5 by Frederic Joslyn, baritone. His accompanist was Charles Touchette. Assisting artists were Minot A. Beale of the faculty, violinist, and Valmond Cyr, organist. Especially notable on Mr. Joslyn's program were the "Songs of an American Peddler" by Templeton Strong, dedicated to "the rare Americans who encourage the efforts of American composers" and said not to have been performed previously in Boston or, indeed, in North America. The Templeton Strong numbers were titled "The Violet," "The Brook" and "The Churchyard." Of local interest were "The Pirate Song," of George W. Chadwick, and William Arms Fisher's "So Sweete is Shee." The concert ended with César Franck's "Panis Angelicus," with organ, violin and piano.

### Gunster Scores in Orlando Recital

ORLANDO, FLA., Feb. 6.—Frederick Gunster, tenor, won a distinct success before an audience that completely filled the auditorium of the Women's Club, at Winter Park recently. Mr. Gunster's program served to display his rich vocal endowments as well as his mastery of technic and elegance of style. As the final group, he gave his popular costume feature, characterizing the antebellum negro with skill and charm.

Vinton, accompanist; "Melisande in the Wood," "The Love Pipes of June." Duet, Evelyn Duncanson, soprano; Mrs. Louis Piotti, contralto; "La dove prende" from "The Magic Flute," "Echoes." Baritone solos, Barry Devine, "Du bist wie eine Blume," "Would God I Were the Tender Apple Blossom." Soprano solo, "With Verdure Clad." Contralto solos, Susan Cowing, "The Summer Wind," "Ecstasy." Tenor solo, Clinton White, "A Wandering Minstrel I." Soprano solos, Etta Bradley, "Fairy Gardeners," "Alleluja." Mrs. George Kimball, recitation, "An Old Darkey's Prayer." Contralto solo, "My Grandfather's Clock." Duet, Etta Bradley, soprano; Clinton White, tenor, "O Pari gi Cara" from "La Traviata." W. J. PARKER.

### HARP ENSEMBLE PLEASURES

#### Indianapolis Audience Hears Zimmer Trio and Members of Chapter

INDIANAPOLIS, IND., Feb. 5.—The Indiana Chapter of Harpists presented and assisted the Zimmer Harp Trio and Tom Williams, Welsh baritone, in an attractive concert on Jan. 25 in the Masonic Temple.

An ensemble of twenty-five harps played the Largo of Handel and a "March Majestic" by Chalmers was given by the Indiana Chapter, directed by the president, Louise Schellschmidt-Koehne. The Zimmer Trio played music by Dubois-Zimmer, Beethoven and "Deep River," arranged by Zimmer. Louise Harris and Gladys Crockford made an attractive number of "Winter" by Thomas-Rogers. As soloist, Miss Zimmer was successful in numbers by Bach, Liszt and Zabel. Three numbers by Mr. Williams included an aria from "Zaza" with an accompaniment of three harps and a group of Welsh songs.

John Coates pleased members of the Männerchor, before whom he sang on Jan. 24, with Gerald Moore as accompanist. Songs in English, German and French formed the program.

PAULINE SCHELLSCHMIDT.

#### Women's Compositions Studied

SAN JOSE, CAL., Feb. 5.—A recent meeting of the Music Study Club was devoted to women composers of America. Lucile Dresskel, Frances Dutton, sopranos; Evelyn Walgren, contralto; Grace Townner and Alys Williams, pianists, gave the musical numbers. Mrs. Lethel Goodell read a paper. Composers represented were Mrs. H. H. A. Beach, Gena Branscombe, Harriet Ware, Mary Turner Salter, Ethel Glenn Hier, Rosalie Housman, Pearl Curran, Fanny Dillon and Gertrude Ross.

MARJORY M. FISHER.

#### San Jose Enthusiasts Give Free Concerts

SAN JOSE, CAL., Feb. 5.—The Elks' Concert Orchestra gave the first of a series of "pop" concerts in the California Theater on a recent Sunday morning, Dr. Charles M. Richards conducting. The concert was free, by arrangement with the theater management and the Wiley B. Allen music house. The orchestra is a non-professional group, playing for the pleasure it derives. The program included music by Bizet, Quinn, Sanford, Friml and Tertius Noble, two movements from a Beethoven symphony, and selections from "Mlle. Modiste." The orchestra now includes women members.

MARJORY M. FISHER.

CHARLES CITY, IOWA.—Ilsa Niemack, violinist, starts her second concert tour this season with a concert at Clinton, Iowa.



© Bachrach

cuted by Mr. Fiske, who played the piano, delighted the audience with a reading of "The White Peacock," a poem by Fiona McLeod. "La Valse," poem by Theuriet, music by Thomé, read in French, was no less effective; and the concluding number, "Castles in Spain," poem by Salisbury Field, music by Mr. Fiske, was enchanting.

MARJORY M. FISHER.

### KOUSSEVITZKY'S MEN IN COLORFUL BALTIMORE LIST

#### Boston Players Hailed in Year's Sole Appearance—Marie R. Rosanoff Gives 'Cello Recital

BALTIMORE, Feb. 6.—The Boston Symphony, Serge Koussevitzky, conductor, made an appearance on Feb. 3 at the Lyric Theater, under the local management of Mrs. Wilson-Greene, in the only concert by the organization scheduled for the Baltimore season. A large audience took advantage of this fact. Judging by the attendance, the public seems to desire a return to a fuller schedule, as in former seasons.

The program began with a transcription of a Sonata by Gaillard, which held charm in its quaint melodic interest. The orchestra gave a delicate reading of Debussy's "Afternoon of a Faun," an impressive interpretation of "L'Apprenti Sorcier" of Dukas and the familiar "Schéhérazade" of Rimsky-Korsakoff. The conductor revealed his masterly qualities in these readings, and the applause gave token of the fine appreciation aroused.

Marie Roemaet Rosanoff, 'cellist, with Raymond Bauman at the piano, gave the thirteenth Peabody recital on the afternoon of Feb. 5. The program contained a Sonata of Sammartini, a Boccherini Concerto, the Bach D Major Suite, unaccompanied, and a group of pieces by Godowsky, Granados and Popper. The audience recognized the serious musicianship of the artist and applauded each number enthusiastically.

FRANZ C. BORNSCHEIN.

#### San Francisco Symphony to Play at Santa Clara Festival

SAN FRANCISCO, Feb. 6.—The San Francisco Symphony has been engaged for the opening day of the annual Santa Clara Valley Blossom Festival, next March. Earl Towner, who composed "The Promise of Spring," for the 1925 Festival, is at work on another original cantata and will conduct the orchestral score to his new work. The orchestra will also play numbers from its regular repertoire, under the baton of Alfred Hertz.

MARJORY M. FISHER.

#### Los Angeles Trio Gives Pleasing Concert

LOS ANGELES, Feb. 6.—May Macdonald Hope, pianist, Sylvain Noack, violinist, and Ilya Bronson, 'cellist, forming the Los Angeles Trio gave much pleasure to a capacity audience at the Baltimore music room with a recent list. The program consisted of the B Flat Major Trio, No. 2, Op. 65, by Arthur Foote; that in F Major, Op. 18, by Saint-Saëns and the Dvorak F Minor Trio, Op. 65.

BRUNO DAVID USSHER.

#### Unique Joint Recital Given in San Francisco

SAN FRANCISCO, Feb. 5.—Dwight Fiske, composer, pianist and raconteur, and Paul Leyssac, diseur, gave a unique program for the Alice Seckels Matinée Musicale audience in the gold ballroom of the Fairmont Hotel. Mr. Leyssac, with a musical background conceived and exe-

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## ROMAN "FOUNTAINS" SPARKLE IN DETROIT

### Chaliapin Draws Mammoth Audience in Notable Song Recital

By Mabel McDonough Furney

DETROIT, Feb. 6.—Victor Kolar and Detroit Symphony players shared honors with a very young piano soloist, Huddie Johnson, on a recent Sunday afternoon. Mr. Kolar was unanimously acclaimed for his graphic presentation of "The Fountains of Rome" by Respighi and, at its close, the orchestra was called to its feet, as it was one of the most finished performances yet given at a Sunday concert. Margaret Mannebach assisted at the piano and D'Avignon Morel at the organ.

Miss Johnson played Schelling's "Suite Phantastique." The work itself did not score very emphatically, except in the last movement, but the soloist played it with spirit and encompassed its technical difficulties creditably. Her tone was pleasing and her presentation of this work was a success. Compositions by Wagner, Svendsen, Järnefelt and Wolf-Ferrari completed the program.

Chief among the musical offerings of the past week was the recital given by Feodor Chaliapin in Arcadia Auditorium on Monday evening, Feb. 1. The great audience cheered and applauded, and Mr. Chaliapin responded with encore after encore, finally accomplishing his departure by reassuring his admirers that he would return next season.

His program covered a wide score, from the tragedy of Schubert's "The Double" to the buffoonery of "The Miller." In each number there was a perfect correlation of tone shading, facial expression, gestures and posture, and each was a dramatic and vocal triumph. The audience endeavored to win a repetition of Massenet's "Elegy," "The Volga Boat Song" and other favorites, but Mr. Chaliapin was firm in refusing. An aria from Act IV of "The Demon" was one of the most impressive numbers. Moussorgsky's "The Flea" was, as usual, applauded vigorously. Max Rabinowitsch provided faultless accompaniments and two solo groups.

Paul Robeson and Lawrence Brown gave a program of Negro spirituals in Orchestra Hall, on Jan. 28.

### Ensemble Program Gives Pleasure to New Brunswick Audience

NEW BRUNSWICK, N. J., Feb. 6.—The first of a series of three chamber music programs by the Sinsheimer Quartet, with J. Earle Newton, pianist, was given on Jan. 29, in Kirkpatrick Chapel of Rutgers University. It was com-

posed of the Beethoven Quartet in G, Op. 18, No. 2; Mozart's Piano Quartet in G Minor, with Mr. Newton; "The Pixy Ring" of H. Waldo Warner, and Grainger's "Molly on the Shore," as an encore.

The Quartet played with notable beauty of tone, and close attention to niceties of detail. Mr. Newton's ensemble playing has balance of tone and is never obtrusive, but fits the frame perfectly. F. HORNELL BAKER.

### Gerda Henius, American Soprano, Acclaimed as "Sieglinde" at La Scala



Copyright Lumiere

Gerda Henius, American Soprano

Cables received from Milan announce the great success of Gerda Henius, American soprano, who made her debut at La Scala on Wednesday evening, Feb. 3, in the rôle of *Sieglinde* in "Die Walküre."

Mme. Henius is the daughter of Dr. Max Henius of Chicago and Copenhagen. She is the wife of Carlo Edwards, assistant conductor and stage director of the Metropolitan Opera Company. Mme. Henius is known in America as an actress and film star, having formerly played leading rôles in dramatic productions on Broadway and played opposite Robert Warwick, Bruce McRae, Douglas Fairbanks, and others in films for over five years.

She has been singing leading soprano rôles in Italy for the past two years. One of her great successes last season was her performance of *Tosca* in Turin. Her debut at the Scala brought her an ovation and she was called before the curtain six times alone after the first act.

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## PHILADELPHIA CELEBRATES GABRILOWITSCH'S JUBILEE

### Silver Anniversary of Pianist Marked by Piano Program—Stokowski Gives Children's Concert

PHILADELPHIA, Feb. 6.—Ossip Gabrilowitsch gave his twenty-fifth anniversary concert in the Academy of Music before a vast audience. Mr. Gabrilowitsch had issued directions for popular prices and played many of the pieces which figured on his initial Philadelphia program a quarter of a century ago. The list was confined to Chopin and Schumann. Masterly playing had its due tribute.

Leopold Stokowski made his first appearance since his midwinter vacation on Wednesday and Thursday afternoons, Feb. 3 and 4, at the children's concerts in the Academy of Music. He received the usual cordial reception as he conducted and, after his custom, commented on the program. This included the Menuetto from the Mozart G Minor Symphony and Debussy's "Children's Corner." The instrument demonstrated was the saxophone, played by A. Belov and Victor Geoffrion.

In addition, the national airs of England and Turkey were sung, and ballets were danced by Florence Cowanova and her associates.

A recital of genuine beauty was given in the Academy Foyer on Feb. 5, marking the return of Margaret Sittig, whose violin prowess was remembered from her recital of last season and her appearances here with the Sittig Trio. Her principal numbers were the Grieg Sonata in G Minor and Cecil Burleigh's Concerto, both of which she played in large and eloquent style. The Vitali Chaconne opened the program, and a final brace of numbers brought works of the Romantics and moderns, played with good interpretation and with excellent technique.

The Jacobinoff - Folgmann - Wissow Trio, composed of sterling musicians of the younger generation, gave an excellent concert, the second of an annual series, in the Academy of Music Foyer. They played with distinction the Brahms Trio, Op. 8, the C Minor Trio of Mendelssohn, and the Mozart Trio, Op. 18, No. 1.

Frances McCollin gave the fifteenth of her enjoyable and informative "informal music-talks" on Thursday afternoon, Feb. 4, covering the development of music from Bach to Beethoven.

W. R. MURPHY.

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## ADVANCE BOOKINGS

Changes in, and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

### INDIVIDUALS

Clemens, Clara—Boston, Feb. 21.  
Coates, John—Chicago, Feb. 21.  
Dadmun, Royal—Atlantic City, Feb. 27.  
Dushkin, Samuel—New York, Feb. 24, Carnegie Hall.  
Farnam, Lynnwood—New York, Feb. 22, Church of the Holy Communion; Feb. 23, Town Hall; Feb. 24, Church of the Resurrection.  
Giannini, Dusolina—Philadelphia, Feb. 21; Wellesley, Mass., Feb. 25.  
Hempel, Frieda—Sioux City, Ia., Feb. 22.  
Hess, Myra—Louisville, Ky., Feb. 23; St. Louis, Feb. 26 and 27.  
Hofmann, Josef—New York, Feb. 25 and 26, Carnegie Hall with New York Symphony.  
Jeritza, Maria—Syracuse, Feb. 21; Worcester, Mass., Feb. 23; Brooklyn, Feb. 25; Springfield, Mass., Feb. 27.  
Johnson, Edward—Oak Park, Ill., Feb. 22; Kenosha, Wis., Feb. 23.  
Keener, Suzanne—Winchester, Mass., Feb. 22.  
Kochanski, Paul—Columbus, Ohio, Feb. 26.  
Lent, Sylvia—Detroit, Feb. 25 and 26, with Detroit Symphony.  
Maier, Guy and Lee Pattison—Providence R. I., Feb. 21.  
McCormack, John—Long Beach, Cal., Feb. 26.  
Meisle, Kathryn—Columbus, Ohio, Feb. 26.  
Merrill, Laurie—Miami, Feb. 21; Palm Beach, Feb. 24.  
Ney, Elly—New Castle, Pa., Feb. 25; Lock Haven, Pa., Feb. 26, Normal School; Poughkeepsie, N. Y., Feb. 27, Vassar College.  
Pattison, Lee—New York, Feb. 26, Aeolian Hall.  
Simonds, Bruce—Boston, Feb. 24.

### ORGANIZATIONS

Barrère Little Symphony and Ensemble—New York, Feb. 21, Henry Miller Theater.  
Cherniavsky Trio—Mexico City, Feb. 23.  
Flonzaley Quartet—Greenville, S. C., Feb. 22; Columbia, S. C., Feb. 23; Harrisburg, Va., Feb. 26.  
Hart House String Quartet—Toronto, Feb. 22, Upper Canada College; Copper Cliff, Can., Feb. 26.  
Hinshaw's "Marriage of Figaro" Company—Butte, Mont., Feb. 23; Boulder, Col., Feb. 25.  
London String Quartet—Kansas City, Mo., Feb. 23; Urbana, Ill., Feb. 24; Madison, Wis., Feb. 25; Ann Arbor, Mich., Feb. 26.  
New York Chamber Music Society—New York, Feb. 21, Hotel Plaza.  
Russian Symphonic Choir—Omaha, Neb., Feb. 23; Iowa City, Ia., Feb. 24; Davenport, Ia., Feb. 25; Du Quoin, Ill., Feb. 27.

### Helen Mennig Will Give First Recital

Helen Mennig, pianist, who has studied with Leopold Godowsky and Ernest Hutcheson, will give her first New York recital in Aeolian Hall, on Feb. 24. Miss Mennig made her debut as soloist at the age of nine years, in Niagara Falls, N. Y. She was born in Buffalo, and has received all her musical instruction in this country.

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# People and Events in New York's Week



**A** RECENT New York class in the Dunning System. Carre Louise Dunning, founder of the system, is spending the winter in Los Angeles. She will return on July 15. In the first row from left to right are Grace West, Mrs. L. J. Daniels, Bessie L. Campbell, Mary A. Elgin, Clarissa A. Herrich, Beatrice E. Winkler, Mrs. Dunning, Sallie Peay, Yolanda Pando and Marjorie Schnurman. In the second row are Mary Fairlamb, Luarr F. Brooks, Fannie MacCormack, Catherine Bird, Ella A. Prince, Isabel Parry, Kate M. Laxton, Florence Hunt, Emma Held, Effie Johnston. In the third row, Ida Gardner, Katherine Arnold, Maud Williams, Miss Quinn, Gene De Nyse and Janie Parker.

## Grainger to Play With Chamber Society

At the Hotel Plaza on Feb. 21, Percy Grainger, pianist, will assist the New York Chamber Music Society in Bach's Concerto in C Major for Two Pianos and String Quartet, and a group of his own works, among which will be a first performance in New York of "The Power of Love" for soprano, three woodwinds, two strings, harmonium and piano. In Mr. Grainger's group the Society will be assisted by Anita Atwater, soprano, and a quartet of male voices, and Ralph Leopold and Percy Grainger, guitarists.

## Lucy D. Bogue on Pleasure Bent

Lucy D. Bogue, of the Bogue-Laberge Concert Management, left New York on Feb. 2 for a trip to Florida as guest of Mr. and Mrs. Thomas A. Edison at their winter home, Fort Myers. Miss Bogue expects to be away during the whole of February.

## Manhattan Quartet to Give Concert

The Manhattan Double Quartet, Zeta V. Wood, director, will give a concert at Aeolian Hall on Feb. 25. The membership of this organization of women's

voices is as follows: Louise Finkler, Dorothy Lungen, Fanny Reiter, Theresa Santoro, Esther Lefkowitz, Florence Hoffman, Mary Meyer and Myra Jackson. Rose Reed, contralto from the Zeta V. Wood studio, will be the assisting artist.

## Studio Club Announces Two Artists

Lucile Singleton, of Alabama, will give a costume recital of songs in Negro dialect on Tuesday afternoon, Feb. 16, in the New York Studio Club, accompanied by Helen Phillips. Mary Lackland, violinist, who has twice won a scholarship with the Juilliard Foundation, and is a pupil of Paul Kochanski, will give a program at the Studio Club tea on Feb. 19, accompanied by Helene Tardeirl of the Hageman studio.

## Tom Fuson and Ethel Wright Booked for Recitals

Tom Fuson, tenor, and Ethel Wright, contralto, will appear in a recital in Beaver Falls on Feb. 16. On Feb. 19 they are scheduled to sing in Johnstown, Pa. Mr. Fuson and Miss Wright appear jointly, in a program of solos and duets which are largely their own arrangements.

## Suzanne Keener Begins Series in East

Suzanne Keener, coloratura soprano, has completed several engagements in Florida and returned to New York. On Feb. 9 Miss Keener opened a series of Eastern engagements at Rockville Center, Long Island, which will be followed by recitals at Winchester, Mass., Bristol, Conn., State College, Pa., Philadelphia, Pa., and others. Miss Keener will present her costume recital in these cities. The Philadelphia engagement will be her fourth in as many years.

## Lambert Murphy to Sing in Greenfield

Lambert Murphy, who is on tour through Iowa, Kansas, Oklahoma and Texas, will return in February for a recital appearance in Greenfield, Mass. Mr. Murphy has been engaged for a recital in Hackettstown, N. J., in April, at the Centenary Collegiate Institute.

## Novaes to Play Schumann Concerto

Guimar Novaes' first New York appearance this season will be as soloist with the Philharmonic Orchestra on Feb. 18, with Wilhelm Furtwängler conducting. She will play the Schumann Piano concerto.

## Winifred Young Cornish to Give Series

Winifred Young Cornish will give a series of three piano recitals in Town Hall, the first to be heard on Saturday afternoon, Feb. 13. Her program in-

cludes the MacDowell arrangements of Rameau's Sarabande and "Les Trois Mains," Couperin's "La Bandoline," an Etude by Paul Juon, the Liebesleid of Kreisler-Rachmaninoff, "Chanson du Torrent" and "Fireflies" by Florent Schmitt, and the Concerto in G of Beethoven, with organ accompaniment by Lynnwood Farnam. Mr. Farnam will also contribute the Pastorale by Roger-Ducasse. In the other two recitals, occurring on Feb. 23 and March 6, Miss Cornish will present unique programs. She is also an organist and a violinist.

## SEYMOUR PLAYLET GIVEN

"The Isle of Happy Music," in Four Acts, is Amusing and Instructive

An enjoyable program was given by the Seymour School of Musical Re-education in Aeolian Hall on Saturday morning, Jan. 30. This, the tenth anniversary program of the School, was a musical playlet in four acts, called "The Isle of Happy Music," and was given for the benefit of the scholarship fund.

Alexander Soundstrom, who designed and painted the attractive screens on the stage, read a prologue and commentary on the playlet. The first act, entitled "Adrift on the Musical Styx," a picture of the old-fashioned music lesson, was amusingly played by Mary Nelson, Rita Levenson and Frederique Mayer. Harriet A. Seymour, director of the School, was at the piano for the second act, "On the Isle of Happy Music," which was divided into nine parts and included musical games, exercises in free rhythm, scale songs, and "The Little Orchestra." Mountain and Plantation Songs of the South composed "A Visit by a Strolling Minstrel," given by Marshall Bartholemew. Act 4 was "A Festival in the Palace of Happy Music," which was particularly interesting. Transposition of a melody, played as a duet, into several keys, folk-songs transposed into any key called for, and "A Mountain Dance in a New Garb" by Susannah Wetmore, were parts of this section. The work of the performers throughout showed real musical accomplishment, materially viti-ated by enthusiasm. D. S. L.

## Rialto and Rivoli Programs Please

The Rialto Theater's program opens with the Overture to "Marta" with Irvin Talbot conducting. Roy Dietrich, tenor, takes the stage for a few moments singing "Sometime" and "Sitting on Top of the World," after which a short film novelty "The Moonlight Sonata," a colorful picturization of Beethoven's work, is screened. Henry C. Geis follows with an organ solo, "Don't Forget to Remember," and Vess Ossman and Rex Schepp, banjoists "string" some Dixie Medlies, muted and otherwise. At the Rivoli John Murray Anderson presents an original and fantastic revue, "The Bug-house Cabaret" (a "daffy divertissement") with special music and lyrics by Milton Ager and Jack Yellen. Musical numbers, under the general direction of Nathaniel Finston, include an overture, "Il Guarany" by Gomez, played by the orchestra, directed by Joseph Littau; Eddie Elkins and his Melody Mixers playing "Someone to Love," "Wagneriana," and "Just Around the Corner," and Harold Ramsay at the organ with "Paddlin' Madelin Home," accompanied by comic screen slides.

## Walter Greene Lectures at Piano Conservatory

The New York Piano Conservatory and School of Affiliated Arts announced a series of four lecture-class lessons in the "Art of Singing," to be given by Walter Greene, on Wednesday evenings, Feb. 10, 24, March 10, 24. These lessons consist of the study of tone, diagnosis of vocal faults and their correction; exposition of breathing and pronunciation and their relation to tone production, interpretation, style and program building. Many points are demonstrated in songs by Mr. Greene.

## Katharine Metcalf To Be Erie Soloist

Katharine Metcalf, mezzo-soprano, has been engaged to appear in Montclair, N. J., on Feb. 14. Before that date she will make an appearance as soloist with the Erie, Pa., Symphony.

## IN NEW YORK STUDIOS

Among engagements for Estelle Lieb-ling's pupils are the following: Patricia O'Connell sang at the Cameo Theater, N. Y., during the week beginning Jan. 10. Nancy Corrigan and Patricia O'Connell were engaged for the Hudson Automobile Show, the week of Jan. 17. The Lieblich-Roxy "Four Little Maids" recently filled engagements in Irvington, N. J., Great Neck, L. I., Washington, D. C., Mount Vernon, N. Y., Hempstead, N. Y., and Brooklyn. Bessie Glass and Nancy Corrigan were recent soloists at the Commodore Theater, Brooklyn. On Feb. 16, Olive Cornell will be the soloist with the Rubinstein Club at the Waldorf-Astoria.

Seven violin pupils of Paul Stasse-vitch were heard in a Knabe salon concert Jan. 17. The program included Mozart's D Major Concerto, the Vivaldi Chaconne, Goldmark's First Concerto, Nardini's D Major Sonata, the Bruch D Minor Concerto, the "Bulgarian" Rhapsody by Wladigeroff, and pieces by Wagner, Boulanger and Ries. The performers were Miss Higginson, Mrs. Margulis, Mr. Moll, Miss Dudley, Mr. Lubie, Miss Gratke and Mr. Bernard.

A large assemblage heard the joint recital of Loretta Degnan, contralto, and Gil Valeriano, tenor, pupils of Frank La Forge, at the Educational Alliance, on Jan. 27. Miss Degnan's deep rich voice gave pleasure. She also showed fine intelligence in her interpretations of songs in Italian, French, German and English. Mr. Valeriano was in good voice and sang to advantage in groups of Italian, French and Spanish. Mr. La Forge accompanied.

Alice Vaiden was guest of honor at a dinner given at the Hotel Biltmore on Jan. 19 by the North Carolina Society. Miss Vaiden gave Mr. La Forge's Romance when called upon to play.

The La Forge-Berumen Studios gave their weekly recital at the Fordham Aeolian Hall, on Jan. 22. The program was presented by Miss Degnan and Mr. Valeriano, tenor, accompanied by Alice Vaiden.

Sergei Klibansky gave another successful recital in the Auditorium of the Y. M. H. A. on Jan. 14, with Alveda Loffgren, Louise Smith, Anne Elliot and Cyril Pitts, from his studio. On Jan. 24 several of Mr. Klibansky's singers gave a concert in the Clinton High School. Among them were Miss Elliot, Fannye Block and Mr. Pitts. Mr. Klibansky was again heard in a group of songs over Radio Station WRNY on Jan. 20. Louise Smith, Louis Hahn and Anne Elliot sang in the Bronx Library on Jan. 23. Miss Elliot substituted at the First Presbyterian Church in Ruth-erford, N. J., on Jan. 31. Mr. Pitts has been engaged to participate in an opera performance at Smith College in April. Walter Jankuhn is appearing with success in opera in Breslau, Germany. Mr. Klibansky's next recital will be given in the Wurlitzer Auditorium on Feb. 19.

Walter Leary, baritone, is having a busy season, singing and teaching. He has recently made successful appearances at Morristown and Ridgewood, N. J., and at New Rochelle and Scarsdale, N. Y. Among his pupils are Ethel Rea, soprano, who is singing in the "Vagabond King"; Emily Creevey, appearing in the Southern company of "The Student Prince"; Lewis Cook, baritone, soloist and director at the Second Presbyterian Church; Lucille Howard, soprano soloist at the First Presbyterian Church in New Rochelle, and Dail Cox, baritone, who is singing leading rôles with the Opera Players, Inc.

Evelyn Parnell, vocal teacher and a former member of the Chicago Opera Company, read a paper on "The True Method of Bel Canto" at her studio on Jan. 31, before a considerable number of guests. Miss Parnell alluded to "the great number of quacks masquerading as singing teachers," and "the incalculable harm they are doing to the profession, as well as to the singers under their instruction, whose voices are often ruined beyond redemption."

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## KRIENS SYMPHONY CLUB HEARD IN FINE CONCERT

Displays Excellent Training at Appearance in City College with Capable Soloists

The Kriens Symphony Club, Christian Kriens, conductor, was heard in its fifteenth anniversary concert in the Great Hall of the City College, New York, on the evening of Feb. 5. The soloists were Samuel Baldwin, organist; Genevieve McKenna, soprano, and Salvatore Manetto, violinist.

The orchestral numbers included Goldmark's Overture, "In Spring," Mr. Kriens' Suite, "In Holland" which was well played and which received much applause; Adagio Pathétique and "In a Monastery Garden" by Godard, and Elgar's "Pomp and Circumstance." The orchestra also accompanied Mr. Manetto in the Mendelssohn Concerto, and Miss McKenna in Mr. Kriens' "Love in April."

Mr. Baldwin was heard in Rachmaninoff's C Sharp Minor Prelude, a Gavotte by Martini, and a Fugue in C by Buxtehude. Miss McKenna sang "In Quelle Trine Morbide" from Puccini's "Manon Lescaut," and besides the above-mentioned song of Mr. Kriens, his "Vision," and "Come to the Fair" by Easthope Martin.

Throughout the concert the club showed the results of careful and musicianly training both in its tone quality and its quick response to Mr. Kriens' beat. The soloists were all well received and were the recipients of merited applause from a large audience.

N. W. N.

## Lyons Management Coöperates with Violin Trade Association

The Lyons International Concert Management has been requested by the American Violin Trade Association to coöperate with the latter's efforts to promote and display American-made violins at recitals and concerts throughout the United States. The American Violin Trade Association made this decision at its last meeting, on Jan. 7, unanimously voting to present the Lyons International Concert Management with a beautifully bound book of petitions, made up of many thousands of signatures, by prominent people, who are enthusiastic over the idea of American supremacy in this art.

## Louise Stallings Active in January

On Jan. 6, Louise Stallings sang at the National Arts Club, New York, and on the 18th she appeared in joint recital with Charles Naegele at the Woman's Republican Club in Boston, singing modern Italian, Spanish and English songs. On Jan. 24, Miss Stallings sang with Hans Barth at the second of a series of *musicales intimes*, presented by C. Linn Seiler in Great Neck, L. I. Miss Stallings has signed contracts for a spring tour in New York State and for a tour in November, 1926, in the South. Miss Stallings continues at the New Church on East Thirty-fifth Street as soloist.

## Gieseking to Give Third Recital

Walter Gieseking will give his third and last recital of the season in Carnegie Hall on the evening of March 2, moving to the larger auditorium from Aeolian Hall, where his first recitals were given. Arrangements have been completed by Charles L. Wagner under whose management Mr. Gieseking is making his first American tour, for a continuation under his management for two more seasons. Next season's tour will begin Jan. 15, 1927, and will be for twelve weeks only, as Mr. Gieseking's time is limited by European engagements.

## Rhoda Mintz Gives Chickering Recital

Rhoda Mintz, dramatic soprano, gave a recital, assisted by Vladimir Dubinsky, cellist, in Chickering Hall on the afternoon of Jan. 31. Mme. Mintz sang an aria from "La Reine de Saba," and numbers by Pergolesi, Caldara, Bohm, Becker, Brahms, Saenger, Homer, Spross and others including David Guion's "Howdy Do, Mis' Springtime." Mr. Dubinsky was heard in numbers by Glazounoff, Popper, Cui, Valencin and Davidoff. Both artists were the recipients of enthusiastic applause. D. G.

## Wittgenstein to Play "Jazzberries"

Victor Wittgenstein has announced an interesting program for his Aeolian Hall

piano recital of March 11. Louise Gruenberg's "Jazzberries," more or less unfamiliar, will be heard, as will numbers by Poulenc, Scriabin, Debussy and César Franck. Mr. Wittgenstein played and lectured on "Ancient and Modern Music" for the Ethical Culture Society recently and was reengaged for a series of five appearances. Among engagements fulfilled by him recently were those in Fredonia and Dunkirk, N. Y. Norman Curtis, a pupil of Mr. Wittgenstein, has returned from a tour of eight concerts in the West. Aaron Copland, composer, Doris Le Vene, Margaret Tilly, Mary Woodward Fredenburgh, who is on tour, and many other pianists and teachers are numbered among Mr. Wittgenstein's pupils.

## Wiedoeft, Saxophonist, Appears at Capitol

As a feature of the Capitol Theater's musical program, Maj. Edward Bowes has obtained the services of Rudy Wiedoeft, saxophonist. Mr. Wiedoeft plays two of his own compositions, "Saxophone Blues" and "Sax-Serene," his transcription of Drla's "Souvenir" and "March-eta." Von Suppe's Overture, "The Beautiful Galathea," is played by the orchestra, under David Mendoza. Josef Fuchs, concertmaster, plays Hubay's "Hejre Kati"; and the Capitol ballet is seen in "A Persian Market." Irving Berlin's love song, "Always" is also retained.

## Stassévitch to Give Piano Recital

Paul Stassévitch, who was heard last year with the State Symphony as piano soloist in a Tchaikovsky Concerto, and violin soloist in the Brahms Concerto, will give a piano recital in Steinway Hall on Feb. 24. Mr. Stassévitch's program will include the Bach-Liszt Organ Fantasia and Fugue in G Minor, and the Fifth Sonata of Scriabin. He has been engaged for concerts in Norway, Sweden and Denmark next fall when he is to return to audiences which heard him only as violinist.

## Myra Mortimer to Give Second Recital

Myra Mortimer, American contralto who made her debut in Boston on Jan. 23 and in New York on Jan. 25, will give her second New York recital in Town Hall on the afternoon of Feb. 16. Her program is not confined this time to German songs, old English folk-songs will also be heard. Coenraad V. Bos will again accompany the singer. After this recital Miss Mortimer will leave for the West to be heard in Chicago on March 1.

## Tew Pupils Make Appearances

Bess Perry, a pupil of Whitney Tew, won enthusiastic reception when she appeared as *Leonora* in "Il Trovatore" and *Desdemona* in "Otello" at the Metropolitan Opera House, Philadelphia, recently. Mildred Dana gave a recital in Miami, Fla., demonstrating Mr. Tew's theory by using a range of over three octaves. Miss Dana and Mr. Tew gave the noon-hour musicale in the Wurlitzer Auditorium on Feb. 4. Mr. Tew will give two London recitals in April.

## Jeanette Vreeland Will Give Recital

Jeanette Vreeland, soprano, will give her annual New York recital on Monday evening, Feb. 15, in Aeolian Hall. Her program will include groups of old Italian, French and German songs, closing with four in English; the Italians being represented by Tornelli, Cavalli, Cimara, and a song by Respighi; the French, by Szule, Debussy, Boulanger and Dupont; the German by Wolff, D'Albert, Reger. The songs in English are by Charles T. Griffes, Shaw, Bax and Besley.

## Artists Sing at Sembrich Musicale

Louise Lerch, soprano, and Harriet Eells, mezzo-soprano, appeared, with Dagmar Rybner at the piano, in a recital at the studio of Marcella Sembrich on Jan. 31. Miss Lerch sang an aria from "La Cena delle Beffe" and numbers by Donaudy, Cavali, Mazzaferatta and others. Miss Eells gave a group by Brahms and Strauss and sang numbers of Debussy, Respighi, Rhéne-Baton and Fauré.

## Salzinger Sings With Odd Fellows

Marcel Salzinger, baritone, was engaged to sing under the auspices of the Odd Fellows Association in Carnegie Hall last Sunday evening.

## DEERFIELD ACADEMY WINS FOURTH ANNUAL CONTEST

Glee Club Makes Excellent Showing in Concert With Eight Other School Organizations

Deerfield Academy was the winner in the fourth annual contest between preparatory school glee clubs held in the Town Hall, on Feb. 6, with W. J. Henderson, Alexander Russell and Albert Stoessel as judges. The successful organization, which came from Deerfield, Mass., was awarded 226.6 points out of a possible 300.

Williston Academy of Easthampton, Mass., was second with 209.8 points, and Loomis Institute of Windsor, Conn., was third with 204.6 points. Deerfield now has one claim on the cup trophy; the Worcester (Mass.) Academy, the 1925 winner, has one, and the Taft School of Watertown, Conn., has two. Three victories are necessary for permanent possession of the trophy.

Besides the schools mentioned, four others participated in the contest: Peddie Institute of Hightstown, N. J.; the Riverdale Country School, Choate School of Wallingford, Conn., and Hotchkiss School of Lakeville, Conn. Each club sang three times—first a song of its own selection, then the prize song, Dudley Buck's "On the Sea," and finally its school song.

While the judges were conferring, Arthur Kraft, tenor, presented a group of four songs by Richard Strauss, Jeanne Boyd and Frank La Forge, with Max Cushing as accompanist. R. F.

## Loretta Degnan to Give New York Recital

Loretta Degnan, contralto, will give her first New York recital in Aeolian Hall on Friday afternoon, Feb. 19. Her program includes "Ah! mon fils" from "Les Huguenots," "La mort de Jeanne d'Arc" from Bemberg's opera, and songs by Franz, Schumann, La Forge and others. Miss Degnan sang, among other dates, at the Ann Arbor Festival last May, with the Toledo Symphony, and in a Grand Rapids recital.

## Emily Roosevelt to Sing in Oratorio

Emily Roosevelt, soprano, sang with success before the New Haven Woman's Club recently. She will appear as soloist with the Masonic Club of Lowell, Mass., on Feb. 22. Among other of Miss Roosevelt's engagements are those to sing "Elijah" with the Handel and Hadyn Society on Easter Sunday and with the Halifax Festival on April 12, 13 and 14.

## Newcomb Pupils Fulfill Engagements

Edith Jertson, a pupil of Ethel Newcomb, pianist, has made successful appearances in Binghamton, N. Y., on Jan. 28, and early in February. Margaret Eddy, another pupil, won plaudits in Elmira, Endicott, and Courtland, N. Y., during December. Harold Griffin was scheduled for a Binghamton recital on Feb. 16.

## Pupils of Marie Miller Give Recital

On the afternoon of Feb. 6, twelve of Marie Miller's harp pupils were heard in recital at her studio. Norma Rudnick and Rosamund Rich, each eleven years of age, delighted with their unusual ability. Thurema Sokol, Eleanor Collier, Moira Braun, Mrs. Clyde Doerr, Vera LaMisha, Laona Manton, Mildred P. Persons, Leona Burgess, Barbara Palmer and Elizabeth Kiefer played solos pleasingly.

## Ruth Reynolds Sings in Los Angeles

Ruth Reynolds, mezzo-soprano, a pupil of William Thorne, New York teacher of singing, scored marked success when she appeared with the Los Angeles Symphony on Jan. 10. A large audience heard her.

## Burnham Pupils Play in Studio

Thuel Burnham, pianist and pedagogue, presented two of his pupils, Anne Bacon and Jean Buchta, in concert on Sunday evening at his studios, assisted on the program by Florence Otis, soprano, and Sigmund Feuermann, violinist. Miss Bacon, in numbers by MacDowell, Griffes and Debussy, won immediate success through her sense of values, colorful interpretations and brilliant technical powers. Miss Buchta,

who besides appearing as soloist, accompanied Miss Otis and Mr. Feuermann at the piano, performed the Liszt A Major Concerto, with Russell Wragg at the second piano. She disclosed facile technique and mature musical grasp of the composition. Both pianists were recalled several times. Miss Otis sang with depth of tone and color and was received with much appreciation, as was also Mr. Feuermann, who exhibited considerable skill in his playing.

## MEIOFF OPENS STUDIO

Violinist and Pedagogue Begins New York Activities—Book Announced

Anatol Meioff, Russian violinist and teacher, whose pupil, Oscar Shumsky, eight-year-old violinist, recently scored success as soloist with the New York Philharmonic, under Ernest Schelling, will open his New York studio at 710 Steinway Hall.

Mr. Meioff, who has been in America a little over two years, is a graduate of the Imperial Conservatory of Petrograd, and studied in the master class under Leopold Auer. He was appointed concertmeister of the Imperial Conservatory Orchestra under Glazounoff, later accepted the first position with the Simbirsk Symphony, and appeared as soloist on tour with that organization.

Mr. Meioff has added a number of interesting works to the literature of music, and is now at work on a new book of exercises, "The Short System for Violin Technique" and a series of etudes which will be published shortly.

## PASSED AWAY

Philip Dalmás

PHILADELPHIA, Feb. 6.—News was received here recently of the death in Paris of Philip Dalmás, baritone and teacher. Mr. Dalmás was born in Primos, Delaware Co., Pa., in 1870, and showing a marked ability for music, was trained in the profession from his childhood. He went to Norway in 1893, where he became a pupil of Grieg, and later to England for a course in English diction under Edward Carpenter. From there he went to Bouhy in Paris, and also studied with Bouhy in Spa, Belgium, and later in Germany with prominent German masters. Returning to America, he established a studio in Philadelphia, but in 1907, went to Vienna, where he taught. He also taught in Rome until the outbreak of the war, when he returned to this country. He went back to Paris last fall and resided there until his death.

George Molineux

RIDGEFIELD PARK, N. J., Feb. 6.—George Molineux, music publisher, died here on Jan. 28.

Mr. Molineux was born in Jersey City in 1851, and has been a music publisher since 1875, starting in Brooklyn, where he began to publish sacred music and part songs for male and mixed voices, also *The Organists' and Conductors' Monthly*. For a number of years he was bookkeeper for T. B. Harms & Co., where he continued to publish, bringing out another musical magazine called *The Clef*. In 1890 he began to compile and publish *The Organ*, which he continued for twenty-five years.

He later compiled and published "The Junior Illustrated Piano Method" and other similar works. He moved to Ridgefield Park in 1920.

He is survived by his wife and one son, George R. Molineux.

Gilbert Moyle

BERKELEY, CAL., Feb. 6.—Gilbert Moyle, collaborator with Charles Wakefield Cadman, Louis Victor Saar, and Mary Carr Moore in numerous songs, chorals and operatic cantatas, died here on Feb. 1, after an illness of four months. Mr. Moyle was born in New York in 1881, and ten years ago he married Florida Parrish, concert singer. Since establishing their home in Berkeley Mr. and Mrs. Moyle have given time, energy and talent toward the further advancement of the community's music. Mr. Moyle was chairman of the Art Committee of the Chamber of Commerce when it sponsored the highly successful Berkeley Musical Festival some three years ago. His wife and two young children survive him.

A. F. SEE.



# Four Composers Fraternize for "Noces" N. Y. Première



Photo Kubey-Rembrandt Studios

Photo by Lipnitski

Photo Fernand De Gueldre

## A "WEDDING" OF ARTISTIC ENTERPRISE

The Creator of "Les Noces" and Four Composers Who Will Play the Piano Parts in the American Première of This Work. Upper Row: Igor Stravinsky, Center; George Enesco, Left, and Alfredo Casella. Below: Germaine Tailleferre and Carlos Salzedo. In Addition, Four Vocal Soloists, a Mixed Chorus and Percussion Players Will Participate Under the Baton of Leopold Stokowski

It is his argument that on the stage, reactions are divided; the audience watches so intently that sometimes it forgets to listen. So the International Composers' Guild will present "Les Noces" in its pure musical form.

Leopold Stokowski is conducting the concert, and the vocal parts will be sung by Mme. Charles Cahier, Marguerite Ringo, Richard Hale and Colin O'More. There will also be a mixed chorus of twenty-four solo voices selected from the New York Oratorio Society by Francis Brown Marsh, and a percussion section from the Philadelphia Orchestra.

### The Symbolic Ballet

The ballet, which now becomes the program of the music, is a symbolic depiction of a Russian wedding ceremony. It begins with the scene of dressing the hair of the bride, the benediction of the bridegroom, and goes on through the adieux of the girl to her home and the wedding supper. The work, at its first performance in Paris in 1923, was highly stylized and acted in the same rhythmic precision as it was played.

For the American performance, Carlos Salzedo conferred with Stravinsky in Paris last summer and came back with all the composer's instructions prepared to stage a production which would satisfy even him. Mr. Salzedo has done all the preparatory work, trained solo-

ists and chorus. He is directing fourteen of the sixteen rehearsals. Mr. Stokowski will arrive in New York in time to take charge of the last two.

### Music Rhythmically Vivid

The music, when it is explained to the performers, is comparatively easy to do, Mr. Salzedo says. It is an early work of Stravinsky, written before he involved himself in extravagant rhythmic complications. Once the singers have caught the idiom, they modulate easily and find no more difficulties in the score.

One of the real problems in the presentation was making the text understandable. This was simplified by the fact that at least one half of the singers who will do the work speak French fluently. Mr. Salzedo, in his rehearsals, is laying great emphasis on the perfection of the diction. Since there is to be no ballet, this assumes an even more important place than it otherwise might.

The Guild's production of "Les Noces" will be a happy event in more ways than one. Mr. Casella, Mr. Enesco and Mr. Salzedo were all students together at the Conservatoire in Paris years ago, and they, like Miss Tailleferre, are close friends of Stravinsky. None of the composers who will undertake the piano parts of "Les Noces" is a professional pianist, with the exception of Mr. Ca-



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sella. They all appear as soloists in their own works, but seldom interpret the compositions of others. Their appearance will be a subtle tribute to Stravinsky and an appreciation of the music, which they supported in the days when Stravinsky needed staunch defenders.

At the same concert, Casella's Concerto for String Quartet will be given its first performance in New York by the Arthur Hartmann String Quartet.



WHEN Stravinsky's "Les Noces" is given its American première by the International Composer's Guild at Aeolian Hall on the evening of Feb. 14, the piano parts will be interpreted by four modern composers—Germaine Tailleferre, Alfredo Casella, Georges Enesco and Carlos Salzedo. Stravinsky has often declared that he much prefers his music unadulterated. His ballets, he asserts, sound much better in the concert hall.

## LOESSER PRESENTED TO CLEVELAND FOLK

### Cordial Welcome Is Given Pianist at Début in Institute

By Florence M. Barhyte

CLEVELAND, Feb. 6.—Arthur Loesser's introduction to local musicians, at a piano recital given in the Cleveland Institute of Music, was made the occasion of a cordial greeting.

Mr. Loesser, who has become a member of the piano faculty, was introduced by Mrs. Franklyn B. Sanders, acting director of the Institute, and welcomed by Beryl Rubinstein, head of the piano department.

Mr. Loesser's program included Bach's "Italian" Concerto, Brahms' Sonata in C, given its first hearing in Cleveland, the Ballade in A Flat of Chopin, Rachmaninoff's Prelude in E Flat and the Introduction and Fugue, Op. 17, No. 5, of Ernst von Dohnanyi. In all these numbers his sure technic, beautiful tone and delightful phrasing made a very

favorable impression. An encore, given in response to insistent applause, was Godowsky's arrangement of a French Gigue.

In the audience were the two past presidents of the school, Willard M. Clapp and Dr. Charles E. Briggs, and Sheldon Cary, active president.

Following the concert an informal reception was given for Mr. Loesser and his mother, who spent a few days in Cleveland.

Mr. Loesser will assume his teaching duties at the opening of the new term, Feb. 8. He will also fulfill concert engagements in the East.

### National Association of Harpists to Convene in Los Angeles

LOS ANGELES, Feb. 6.—Plans are being made for two unusual programs to be given in connection with the sixth annual convention of the National Association of Harpists here on March 18 and 19 at Philharmonic Auditorium. Arrangements are in the hands of a committee with Alfred Kastner, principal harpist of the Philharmonic Orchestra, as chair-

man. Mr. Kastner is also president of the local chapter of the National Association. Carlos Salzedo, who heads the latter, will be a soloist.

BRUNO DAVID USSHER.

### Hoogstraten Again to Conduct Concerts in Hollywood Bowl

LOS ANGELES, Feb. 6.—Willem van Hoogstraten, conductor of the Portland Symphony, will be guest conductor for at least one week at the Hollywood Bowl concerts this summer. So far no decision has been reached as to other leaders, although it is said that Dr. Howard Hanson may conduct a program of American music besides directing one or two of his own works, including his new "Pan and the Priest."

BRUNO DAVID USSHER.

### Onegin Makes Bow to Denver Audience

DENVER, Feb. 6.—Sigrid Onegin, contralto, made her first appearance in this city recently in the Slack subscription series, and created a sensation with her opulent and wide-ranged voice. In such numbers as "Pieta Signore" by Stradella and an aria from "Samson et Dalila" the organlike tones of the singer

were heard to the best advantage. Mme. Onegin elected to build a considerable part of her program from songs usually associated with lyric sopranos, and while this served to reveal her remarkable vocal versatility, one wished for more numbers of the dramatic nature, in which she excels. The audience was enthusiastic. Franz Dorfmueller was an uncommonly fine accompanist.

J. C. WILCOX.

### Pool Drained for Hearers in Miami Concert

MIAMI, Feb. 6.—For the first operatic concert of the season here, as the outdoor theaters are not yet finished, the Venetian Pool at Coral Gables was drained and seats for auditors placed there. A record audience was in attendance. The second of the series is scheduled to be given on Feb. 12, with Feodor Chaliapin as the fêted soloist.

ANNIE M. FITZPATRICK.